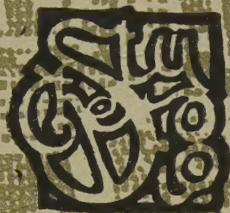




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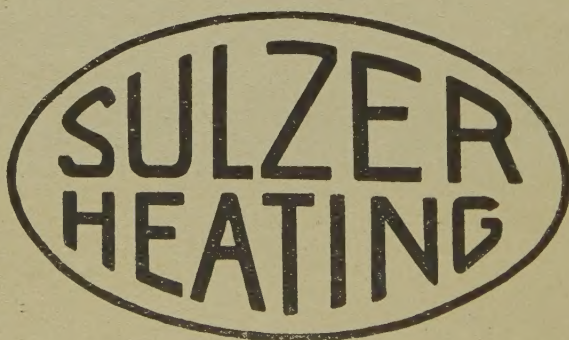


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PEASANT ART IN SWITZERLAND



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PEASANT ART IN SWITZERLAND

DANIEL BAUD-BOVY
TRANSLATED BY ARTHUR PALLISER



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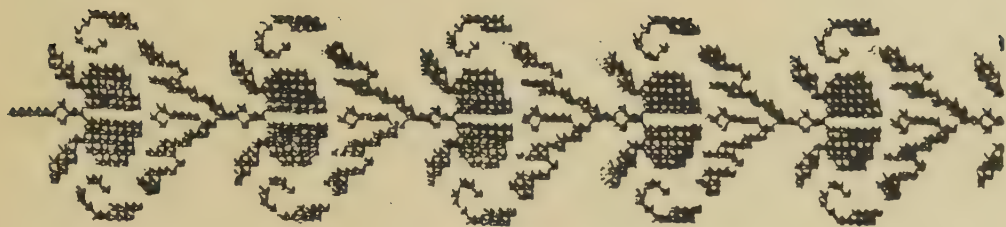
ABBREVIATIONS :

C. d. E.	Cabinet fédéral des Estampes.
Mus. d. B. A.	Musée des Beaux-Arts.
Mus. Nat.	Musée National, Zurich.

ERRATA.

- Fig. 32 olaire read "ollaire."
 ,, 38 Valonvron read "Valanvron."
 ,, 70 Zoug read "Lac de Zoug."
 ,, 127 Lucerne read "Suisse orientale."
 ,, 269 delete "Steinen."
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AUTHORS PREFACE.

FOUR volumes, devoted to Sweden, Lapland and Iceland, to Austria-Hungary, Italy and Russia, have so far been published by THE STUDIO in its collection on Peasant Art. All are conceived on the same plan; but from their subject-matter each study has its special point of view. In the case of Peasant Art in Switzerland, a rural and above all mountainous country, our first aim has been to give prominence to the art of the mountaineer. M. de Reynold likens Switzerland to a beehive: "Whether in the Lowland, in the Jura, or in the Alps, everywhere are upheavals, hollows and ridges, dells and vales, compartments, so to speak, expressly designed to receive each one its small community." Varying in size, religion and language, these communities, existing under similar conditions, have reacted to the same needs, striven after the same end, namely, their independence, to achieve which, they have banded themselves together, helped each other, formed alliances, and thus have worked with one accord to build up our national unity. It has been our endeavour therefore in the first instance to show the causes, which, in one of these small communities, have reacted on the need for the beautiful, natural to humanity, and have given a definite bent to man's artistic instincts.

In choosing as the subject-matter of our introduction a remote valley in the Canton of Valais, the Catholic valley of the Lötschenthal, we have done so both because we know it well, and also because it has preserved, almost intact, its external aspect, its character and its customs. Our purpose would have been equally well served by taking as an example the Kienthal, in the Bernese Oberland. In this case we should have drawn attention to the effect of the Reformation so evident in these parts, and the results of which, even in villages, tended to the separation, by gardens, of the dwellings, thus slightly isolating them; which placed morality rather above faith, and viewed decoration less as a homage paid to the presence of the Almighty, than as means towards rewarding his servants. Once we contemplate the mountaineer in the environment which moulds and influences all his work, that which is his crowning achievement, his dwelling, immediately claims our attention; and our rapid review of its chief types, the Celto-Romanic, Italo-Romanic,

AUTHOR'S PREFACE.

Rheto-Romanic, the Plateau Farm, and the Alpine Chalet, will enable us to give an idea of the various settings in which the objects, dealt with in the succeeding chapters, have their place.

The chapters are of unequal length, and their relative importance does not always correspond with the importance of the subjects they deal with : more space is allotted to Alpine Woodwork than to Lace, to Pottery than to Stained Glass, for the reason that the Volume deals before all with Rustic Art. And here it may be well to define. The only true rustic art is that created by peasants for peasants ; there is, of course, a town or imported art, destined to supply the peasants' needs or tastes ; again, there is the peasant's domestic art, carried on for the benefit of the townsman or the stranger. In the first category, the one which most concerns us, we have ranged Furniture, Alpine Woodwork, Pottery, Wrought Iron, Fabrics ; in the second, Stove Making, Window Panes, Pewter, Brass or Copper Work, and in the third, Lace, Embroidery and a few ceramic products. We have then, in so far as the space allotted to the text allowed, endeavoured to give, chapter by chapter, a general glance at the subject, adding one or two typical examples. Such within the limits imposed by the form of the publication, has been the two-fold plan adopted by the author—exceptionally full, illustrative matter combined with a concise commentary.

Photography, as will be seen, occupies an important place in the pages of the work ; the Introduction throughout is illustrated by the fine views of Fred. Boissonnas. The Museums, whose coöperation we have solicited, have also been obliging enough to supply us with numerous negatives. In addition, however, to this photographic material, we have drawn largely from sketches, drawings from nature and prints, as also from the paintings of such of our artists as have made Alpine life their speciality. The fact of its being a work of art renders the volume largely its own interpreter, the essential only is expressed. The prints of Koenig, Lory, Freudenberger, besides being delightful productions, are also models of accuracy. An architectural drawing by Gladbach, or costume sketch by Vogel, tells more than the best photographs, while Freudenberger's " Visit to the Chalet " (Fig. 158), exquisite work of art as this is, affords us also, as regards the interior arrangement of an Alpine " Hütte," information of the greatest possible value.

A work such as this involved, it will readily be understood, many collaborators ; nor would it have been possible for us to accomplish it without wide support and co-operation.

In the first place we desire to express our gratitude to M. E. Chuard, Federal Councillor and President of the Confederation, for his kind recommendation of the work to the directors of our public collections ; we are also desirous of paying special tribute to M. A. Contat, Vice-

Chancellor of the Confederation, who, from the inception of this publication, has manifested the most encouraging interest and has lent us his kind support; to M. le Ministre A. Junod, at Zurich, for his untiring interest in the work, as well as his help, which has been of the greatest possible value.

We cannot appreciate enough all that this work owes to the trouble taken and the efforts made by M. Henri Martin, Counsellor of Legation, in London, who, under the auspices of M. le Ministre Paravicini, has lent it his enthusiastic collaboration.

All our thanks are due to the Direction of the National Museum at Zurich, and in particular to M. Frei-Kundert; to the Director of the Federal Cabinet of Prints, for having placed at our disposal some of its finest originals; to M. Wegeli, Director of the Berne Historical Museum; M. Egli, Director of the St. Gall Historical Museum; M. Deonna, Director of the Museum of Art and History of Geneva; M. de Mandach, Director of the Berne Fine Art Museum; M. Ravussin, Keeper of the Museum of Vieux-Montreux; M. Genoud, Director of the Fribourg Industrial Museum; M. Delachaux, Keeper of the Ethnographical Museum of Neuchâtel; M. Jecklin, Director of the Rhetic Museum at Coire, as also to the Directors of the Vieux-Vevey, Chaux-de-Fonds, Aarau, Engadine and Appenzell Museums.

Among individual helpers, we desire to thank M. P. Lansel for having placed at our disposal his rich collection of Grisons lace and embroidery; M. Hartmann, architect at St. Moritz, one of the reconstructors of the village of Sent, and who, above all, is best acquainted with the beauties of his Canton, for having acted as our guide and placed his archives at our disposal; M. Jenny, professor of drawing at Coire, who authorized the reproduction of many of the drawings and one of the water-colours published in "*Alte Bündner Bauweise und Volkskunst*"; M. Lutz, architect at Thoune, who has in preparation an important work on old Swiss furniture; M. Altherr, head of the School and Museum of Decorative Art, of Zurich, to whom we are indebted for the negatives of Hauswirth's silhouettes; M. Muriset-Gicot, of Geneva, who loaned several plates from his collections; and M. Dreyfus, also of Geneva, to whom we owe the selection of jewellery reproduced on Plate 332. Nor must we omit one of our chief collaborators, the young Genevese artist M. Jean Bernard, to whose execution many of the water-colours and drawings reproduced in the volume is due.

We must further pay a special mark of obligation to M. Schwabe, architect at Bâle, for his kind revision of the chapter on the "*Rural Dwelling*," and above all to Prof. Hoffmann-Krayer, Director of the Ethnological Museum of Bâle and of Swiss Archives of Popular Traditions, a recog-

nized authority on our Folk-lore, and who, with unceasing goodwill, has placed his experience and knowledge at our disposal.

D. BAUD-BOVY.

Geneva, April, 1924.



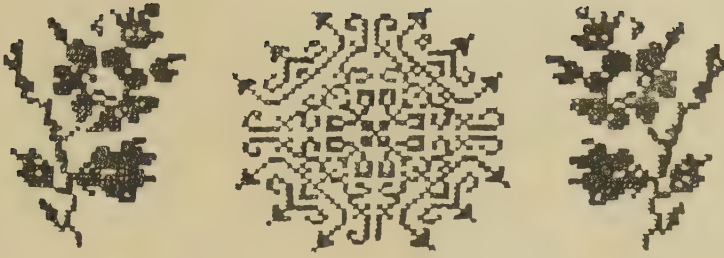


HIDDEN in a fold of the Alps is a little miniature world—the Lötschenthal. Access to it is confined to a single mule track; it lies above the Rhône valley within a narrow hollow gorge rendered impassable, often for weeks on end, through avalanches, a few rocky and icy passes allowing pedestrians to cross the mountains which close it in. One of them, the Lötschenlücke, unites the long glacier from which springs the torrent which waters it, to the crystal ice from the Jungfrau and the Aletschhorn. In the midst of these wild solitudes the Lötschenthal provides for its occupants the green oasis of its larch woods and pastures. On my first view of it from the saddle of the Lötschenlücke, the torrent of the Lonza, touched by the last rays of the sun, shone like a chaplet whose beads were the scattered villages. The general description given of the upper Valaisian country by Elisée Reclus fits it exactly:—

“It is impossible,” he writes, “to form any idea of the astonishing beauty of the landscapes high up in the green valleys and snowy amphitheatres of the great mountain range if seen only from the deep, arid gorge strewn with boulders or covered with swamps traversed by the Rhône. Once one has passed the many difficulties of the entrance from which rush the torrents in cascades or in falls through narrow fissures in the rocks, one finds oneself, so to speak, in a different nature, in a new world. . . .” Such is the Lötschenthal! yet, even here nature and man are no longer in complete harmony. A large modern house partly conceals Kippel, and destroys the charming effect, that of a herd of black cattle grouped round their cowshed, which the wooden houses nestling at the foot of the church suggest. The hamlet of Wyler in which stood a chalet dating from the beginning of the fifteenth century was destroyed by fire; reconstructed it now resembles, with its corrugated iron roofs, a collection of workshops, and when the old mule-track, in part flagged, which follows the Lonza, and, like that stream, seems to have perpetually animated the landscape, is replaced by a modern coach-road, the Lötschenthal, like so many other of our valleys, will add one more instance of the somewhat melancholy truth that old times, old manners, old customs, are steadily vanishing.

At the time of my first stay there, some twenty years ago, one could readily fancy oneself transported back to the Switzerland of the seventeenth or

eighteenth century. Everything in the valley seemed in harmony. It was a self-contained creation, a veritable miniature world, so unique, so shut in, that when Hugi the naturalist and his eight porters arrived there after crossing the Petersgrat, the reception they received from the inhabitants was one of positive distrust. The women crossed themselves; at Kippel the curé debated for long with the village magnates as to whether he should or should not give the strangers lodging, Hugi availing himself of the delay to admire the beauty of the church and to wonder at the way in which the houses were crowded together and the small size of their roofs. At that date the valley possessed no school, the curé and his assistant supplying the rudiments of instruction. This was in 1829 or 1830. In 1903, schools had sprung up in Kippel and Blatten. At Fafleralp one solitary inn existed; at Kippel travellers were lodged at the priory, and the little inn at Ried was only frequented by climbers intending to cross the Lötschenlücke or the Beichpass, or awaiting a favourable moment for making the ascent of the Bietschhorn, whose conqueror, old Peter Siegen, was still alive. Peter owned a big house with cool cellars near the hotel. I seated myself beside him in his porch and we talked. Telescope in hand, he showed me across the slopes of the Schafberg and along the crest of the great mountain, the route chosen by himself and Mr. Leslie Stephen to reach the summit, and then related to me his wanderings, on the occasion of another of his conquests—that of the Wylerhorn—when he had acted as guide for M. de Fellenberg. None knew his valley better than he. He maintained that its former name was the Lichtthal (in the sixteenth century it was in fact known as the Lietsch—"the Valley of Light") and that its inhabitants were descendants of a Roman Colony. He was proud of its isolation outside beaten ways, and its self-supporting character. "No roads," said he (that question had already been mooted)—"We don't see what we should gain by them, but we *do* see what we might lose. Why ask anything better? We are very happy as we are." He instanced places where the villagers of the Lötsch had fought the Bernese, and regretted being too old to show me the cemetery of Baltschiederthal, a silent witness to the fiercest of these combats. He poured out legends, for he was by no means unlettered, and wrote out some of them for me, in a notebook I still keep. The names of extinct families and vanished villages were familiar to him. He was able to indicate to me the houses in which I should see the finest chests and the best worked stoves. And, at our final parting, he presented me with the pewter jug which, filled with Muscat, he produced at each of my visits. "As a souvenir of old Peter," he said, to force me to accept it—adding rather pathetically "in spite of habit, one can't last for ever, and next year, when you are back again, I very much doubt if we shall be drinking together."



IN such an atmosphere is it, that human history seems summed up, that not a few of man's primitive virtues still retain their youthful force, that no link in the chain of tradition seems missing. Man has not yet become the narrow specialist—the man of one trade—he still has his flocks, gathers his hay, or, on the coming of winter, turns wood-cutter. Still a peasant, he nevertheless knows how to knead his bread and make his own boots. His wife and daughters spin wool for his clothes, strip and weave the hemp for his sheets (Fig. 12, 13, 14), plait the straw for his hats. Each individual largely provides for his own wants, and, needing no outside help, clothes himself from head to foot. Under such conditions are born the feelings of independence and equality. Yet a sense of community with his fellows exists, sprung from experience of common dangers, to which all alike are exposed. Before its restoration and redecoration, the chapel at Kuhmatt, in a series of scenes, some dating from the seventeenth century, represented the many dangers threatening him, and against which the intervention of the Virgin alone could protect him—the tree which sheltered him struck by lightning, the bridge he crossed destroyed by flood, the dangerous path which crumbled beneath the hoofs of his mule, the avalanche which overwhelmed him. This constant struggle with hostile forces, the need of a neighbour's help to build a dyke, repair a bridge, fell timber, construct a house, compelled close contact with his fellows. Should fire break out in his valley, he must be there to lend aid. Contrasting his frail and tiny abode (Fig. 2) with the vast immovable heights surrounding it, a sense of his own nothingness was forced upon him, and with it the realization of support from Him Who created the mountains, and in Whom only lay his hope. Naturally religious, his artistic faculties followed instinctively. For him the beautiful was no mere abstraction—intuitively he felt it living in his heart—the innate expression of his need and desire to worship, the ideal accompaniment of all his life's necessities. By it, at one and the same time, he gave expression to his humbleness and devotion, and in it found a refuge against destiny, and he so consecrated to his Eternal Father those things on which his existence depended. From what better source could he draw the letters of this symbolic language than from surrounding nature?

In infancy, his toys are rude carvings of the animals, in his eyes almost divine, by whom he and his are supported (Fig. 412-423). Arrived at manhood, he invokes on them as they are lead to pasture the Divine blessing through priestly intervention, and, his home built, he again renders homage to the Almighty, by carving over its portals in ornate letters this sentence :—

“ This house is mine, and yet it is not mine,

Nor will it pass to him who follows me,

Would that I knew, my God, who last therein shall dwell.”

The typical Lötschenthal house is far from possessing the richness of decoration, or harmonious proportions of the chalet of the Bernese Oberland, of the Mittelland farm, or the rustic dwellings of the smaller cantons. Its distinguishing characteristic, as elsewhere in the Valais, lies in its forming part of a village cluster. Unlike the enormous Emmenthal farms, whose roof covers all their dependances, the Valais farm, to avoid the danger of fire, has its barn and hay-loft apart on one side, and on the other its granary. Forage is piled in the barn ; the grain, should there be a harvest, is housed by the side of the floor where it will be threshed. In the granary is stored the corn, dried meat, etc., and this further serves for housing clothes and valuable objects. In some cases the stable, built in masonry, supports the barn, which also often stands on wooden pillars capped with slabs of serpentine. In such pile constructions, Reclus thought he saw a survival of lacustrine times. The object is merely to prevent damp and the inroads of rats and mice (Fig. 8). Each village dwelling has a miniature copy of itself on the Alp—inhabited only as long as the cattle are pastured there, or during the period of the final hay-harvest. In each of these little alpine hamlets, in addition to the house properly speaking (living room and kitchen) is stable, pigsty, and as a rule a hay-loft. The haymakers unload their fragrant trusses through temporary openings in the roofing (Fig. 7).

The houses themselves, at any rate in the larger villages, are raised on a stone storey (this serving as cellar-larder and store room), and built of larch boards and beams laid horizontally and tied. As a rule they are two storeyed, one family occupying each storey. The gable front is often characterised by the jutting out of the dwelling storeys over the cellars. The lower part of the big beam—the wallplate—is sometimes ornamented with pediments of string courses richly carved and carries small brackets, where the heads of the cellar roof joists join the façade, in corbel form. Two—sometimes three—rows of windows linked together, and divided by narrow uprights, pierce the vertical plan and are emphasized by framework in the shape of a frieze. Here and there a narrow flower-covered balcony brightens the windows of the chief apartment (Fig. 17). Many of these windows are filled with round or hexagonal panes, let into leaden frames.

The majority have no shutters, save those at the ends, and have a sliding wicket. On the gable face, the front roof projects but little, but extends over the side façades, so as to protect the galleries, these being somewhat plain and undecorated. The roof is covered with shingles overlaid with cross-beams and heavy stones. Remains of colour show that originally these façades were painted. The most notable houses are to be seen at Kippel. That of the Plast family has the date of 1543 on its lintel. Some date from the seventeenth century; the majority however are of the eighteenth century, and among these, that constructed by the master builders Murman, father and son, is incomparable. Gladbach, to whom we owe a description of it, considers it the most richly embellished dwelling in the Lötschenthal. In common with those of the overland chalets, its façade is ornamented with arabesque carving, in the Italian Renaissance style, with friezes, marking the entablature and crowns of the windows, with coats of arms, small figures of animals, and inscriptions in various languages. One of these now illegible, is in Greek characters, another in Latin runs:—

“ God sees thee, O Sinner.”

In the shape of the brackets supporting the penthouse, the influence of Berne can be traced, as in the arabesques of the façade.

A stone staircase leads to the first storey, containing one large dwelling room (the *Wohnstube*), a small side chamber (the *Stübli*) and the big kitchen, partly stone built. In the dwelling room, the bed, placed against the partition, bears, in handsome German gothic letters, the following inscription: “ I lay me down to rest—perhaps to die.” (Fig. 21.)

From the *Wohnstube* a door, decorated with inlaid work, leads to the upper storey. Two beams, carved with verses and inscriptions divide the ceiling into three divisions, these also decorated. On one of the beams is carved:

“ J.M.J. (Jesus, Mary, Joseph). This house was built
by the master carpenters Alexius Murman and Aloïsius
Murman in 1774.”

and on the other:

“ J.M.J. This house is under your protection.”

In the ceiling division over the entrance is written:

“ Whether coming or going, death awaits me,”

and to give emphasis to this, is added a skeleton, holding the globe under its feet and exhibiting a scroll, on which are written the words:

“ Qualis vita mors est ita.” (Fig. 20.)

Three large six rayed stars complete the decoration of this division. That on the left is filled by an inscription in large characters:

“ All for the love of God.”

AN ALPINE VALLEY

In the right hand division, close to the windows, and over the table is written :

“ Eat and drink, but forget not God,”

and beyond :

“ J.M.J. This house is under your protection.”

and again :

“ Let him who sullies my neighbour's honour leave my table,”

and, in large and highly ornate characters :

“ Thanks be to God ! ”

In a minor degree, in the majority of the Lötschenthal houses, even the most modern, there breathes in the inscriptions decorating them the same spirit of piety, the same need of confiding to God the brief and frail fortunes of those who built them :—

“ With Thee beside me oh Lord, happy will I tread the road of life—be Thou my guide, with confidence I call on Thee.”

“ Begin with God—with God proceed—that is life's finest way.”

“ Much has it cost me of labour and toil to build this house. Pray therefore for me thou who shall inherit here after me.”

“ Let the envious envy—let him who hates, hate—What God has given me, that is mine.”

“ This house is built of wood and stone. God alone knows how it will fare.”

“ When through the door, I go or come, death is ever there watching, and, if I rest within, death it is who will draw me forth.”

If the foregoing examples did not sufficiently indicate the general character of the Lötsch peasants, their sober demeanour and grave features would suffice to do so. Tall on the average, strongly built, mostly dark and spare, all seem healthy and vigorous. Both men and women have high cheek-bones, good teeth and firm jaws. Like the Savièssannes, the women are slender-limbed and, as young girls, are often of real beauty ; their expression is serious though not sad—an expression in the men deepening into severity. In lives devoted to toil, such as theirs, smiles are rare : reflection on the other hand holds a large place.

Their existence seems dominated by two seasons—summer and prolonged winter—the two barely separated by the short spring bursting occasionally with sudden and incredible luxuriance, and an autumn full of the presage of snow.

As in the Val d'Illicz, and in contrast with the custom obtaining in most of our mountains, during the summer, it is the women and young girls, who, in the uplands look after the children, see to the cattle, make the cheese, and carry milk to the men—these being kept to the valley by the field work, and not rejoining them till the hay harvest and aftermath. Winter sees all resettled in the village. Then the men, helped frequently by the

younger women, dressed for this work very much like them (Fig. 5), bring down on sledges the timber cut in the forest the previous autumn. At this season, and on fixed days, assembles the "Grand Village" meeting—held in one or other of the houses, having a room sufficiently large to hold the spinners. On the first occasion of our attending, Kippel was in the midst of a snow-squall, deepening the frozen covering, overlapping the roofs, and throwing into relief the black triangles formed by the gables of the façades. The cold was intense: in the narrow streets the wind rushing up the valley blew with such force as to render progress difficult, and almost to take one's breath away. Now and again the gusts slackened, only to return with added fury. Masses of snow, torn by the gale from the roofs, mingled with the snow-flakes—these so dry and powdery, as to be re-whirled in the air, on reaching the hard ground. The very beasts refused to leave their stables to drink at the fountains, whose frozen surface needed breaking. At every lull, the shaken eaves creaked as they re-settled into position, and at each fresh blast of the storm, it seemed as if one or other of the ancient dwellings would share the fate, not altogether rare, of others which had been unroofed.

Suddenly, in the very midst of the storm, one heard faint sounds of music. "Listen, they are singing," said the Prior, and he led us up the wooden stair, which shook in the wind like a ship's ladder, to the apartment where the "Grand Village" was assembled. We stopped for a moment on the landing to recover breath. Outside raged the winter storm. But all its fury only served to emphasize the feelings of confidence and well-being which seemed to envelop us at the sound of the voices in full harmony—which blended, in one musical whole, with the steady humming of the spinning wheels. It was the spinners' choir. Entering, the Prior signed to them to continue, and installed us close to the stove. On the bench placed under the windows and on chairs were seated several women and about twenty young girls—the latter (Fig. 11) dressed in the same holiday dress which they wore in summer to return to the village from the Alps (Fig. 6). Each wore the flat-brimmed hat with broad ribbon, a dark bodice from which showed the large sleeves with red embroidered cuffs of the corsage, woollen skirt dyed, like the men's clothes, black, and light striped apron. In front of each stood the handle of the distaff with the shining disc of the spinning wheel. The pale winter light shone on their sunburnt faces, gave a blue reflection to their ample black tresses of hair, and lent radiance to red lips, and white teeth exposed when smiling. Three of the spinners were seated on an old carved chest, close to the bed, with its bedspread with green fringes, interspersed with black and red. Holy images and photographs hung on the wall. On the right of the entry was the warm tower of the pot-stone stove, and on the left a carved plate-rack filled with handsome pewter plates and flanged dishes,

and, in order of size, brightly shining jugs. The snow-flakes drifted in slanting lines across the windows, on which the breaths within had congealed into wonderful arabesques, and in the big room, to the accompaniment of the wild roaring of the wind, and the steady, monotonous humming of the spinning wheels, rose the sound of a mountain song chanted in chorus by the girls, melancholy yet full of sweetness. Their chorus ended, pastor Brantschen read a passage from the Bible, all listening intently, while continuing to spin. We admired their spinning wheels (Fig. 283), many dating from the eighteenth century—another, quite new, and used perhaps for the first time, specially attracted our notice. This latter was the work both as to carving and colouring, of the son of the house, who, seated in a corner of the room, was inlaying initials on a thick larch slab. His foot having been injured by an axe, he took advantage of his forced inaction to join the gathering at which his fiancée was also present, and he was working away at a stool, of which, in accordance with custom, he intended to ask her acceptance. One of these small seats, some 50 years old, was brought by the Prior to show us. It was made of two pieces, cut in heartshaped form, the upper surface carved, and supported by three feet also carved. Placed flat on one of the hearts, the other served as a seat, while, on edge, it formed a sort of rocking stool enabling the young mother to rest her foot while lulling her baby (Fig. 138-139).

Seeing the interest we took in his work, the young man brought us a small box cut from a single block of wood and most delicately carved. The chest in front of the bed was the work of his father, as was also the armorial shield on the stove, cut in soapstone from the Bietschhorn.

Though no more a professional joiner than his father, the artistic faculty, the desire to give effect to it, was inborn in them both, and expressed itself in those geometrical figures, discs, roseleaf designs, stars, etc., which, from the time of the middle ages, have served above all in the Valais to decorate their rustic furniture (Fig. 118-120). To these, however, he had added those interlacing leaves and stalks, to which the roses formed the flowers. Had he preconceived arrangement? Did he draw the designs beforehand? To these questions—intensely amusing to the young girls—he only smiled and replied: “No, I don’t know, I simply get some idea or another.” And in the same way, to mark a date on a chest or form sacred initials, he used bits of bone, while for the lid of some other object he employed different coloured sealing wax. “I imitate them,” he added, pointing to the girls in their embroidered cuffs and collars—“in summer on the Alps while looking after the cattle, they imitate, in work, the flowers round them, and I,—well, I do the same in winter. But if you want to see something really good, you should go to Wyler, to the joiner there. Look at this spinning wheel and distaff, which are his work.” And he

thereupon showed us a wheel, the work on which was as fine as if chiselled, and a distaff with twisted end. A heavy wood pin kept the leather belt, stamped by iron, in position, to hold the wool. Some strange beast formed its head, some sort of unicorn almost Romanic in its style.

On that bitter winter's day, the songs of the young girls in one's ears, the sight of the spinning wheels, the stove with its blazons, the chests so richly carved, all contributed to force on one's mind a sense of the extent to which their village art had penetrated their souls—the feelings had actual existence, they were no mere witness to some dead and gone ideal.

As Gladbach has said: "The appreciation of material, well and truly carved is a living thing at Kippel. As a proof let me instance Rieder the joiner, who, without any apprenticeship, and never having been outside his village, yet made inlaid writing desks, entirely of his own design and ornament." Another instance of such craftsmen, guided only by intuition and by tradition was the joiner at Wyler (Fig. 23). He had himself carved the decoration of his stove, which stood out in relief, polished and black as ebony from the grey surface of the stove (Fig. 32), while his caskets and chests, his clock cases (Fig. 112-113-114), a magnificent table nearly finished, while hardly possessing the massive style of the older furniture, clearly betokened the craftsman by inheritance. Like his precursors he used in making them, mortice and dovetail only, disdaining nails and screws. His stock of tools was of the slenderest, but, master in the art of using wood, the material seemed to co-operate with him of its own accord, and yield to his hand.

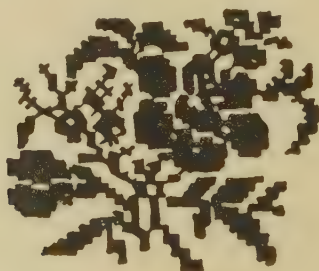
He exemplified a living art, sprung from simple faith and the closest observation of nature. The sober colours of the costume of the people of the Lötschenthal, markedly unobtrusive as these are, did not by any means prevent their grouping with singular originality, the brightest of tints. The large bouquets densely packed with flowers and placed on her window by the maiden, the straps plaited by the mother to secure the child in its cradle (Fig. 22), the padded and many coloured bonnet made by her to break its falls (Fig. 25), the various fraternities' banners embroidered by the women (Fig. 15), all evince the same predilection for violent harmonies.

In all this can be seen the influence of Italian art introduced by soldiers in the service of Naples, or Italian altar builders, and doubtless to the same influence is to be attributed the existence of those local artists, who, in the seventeenth and eighteenth centuries, wrought the crosses still to be seen beneath the porch of Kippel church (Fig. 31), that which surmounts the wooden belfry of the chapel at Ried, and the carvings of the Way of the Cross (Fig. 26-30), which the length of the wall, where insects hum, lizards dart and the metallic lustre of the beetles flashes, border midst oats and cornflowers, the path of the traveller as far as Kuhmatt chapel, the door

of which is still adorned by the images of the evangelists.

It is an art peculiarly primitive and wild in certain of its aspects, as we shall signify later, but one whose general character shows strongly in the arrangement of religious ceremonies, notably in the grand Fête-Dieu procession.

This takes place at Kippel and makes the round of the village. On the route are erected temporary wayside altars—decked with delightful taste in flowers, paper garlands, moss and foliage. A fraternity of men, white-robed and with white headdress, lead the procession. Behind them follow maidens also in white and crowned with flowers; then come embroidered banners, then men carrying lanterns and dressed in black; on these follows the gold tasselled canopy sheltering the priests wearing the sacerdotal ornaments—the choir children swinging their incense burners, and at the end of the procession, clad in the uniform worn by their ancestors in the service of Naples—white trousers, red tunic, and tall fur caps, a troop of men. Following closely come the throng of women, some suckling their infants as they pass. The bell rings, the sound of prayers rises from the crowd like the murmuring of a beehive: “Holy Mary, Holy Mary!” . . . at each altar a halt is made, a prayer offered, a hymn chanted: the soldiers present arms to God, and, at their officers’ sign, fire a volley. Again the bell rings out, and the procession resumes its movements; the sound of muttered prayers rises anew, accompanied by the rhythmical roll of the drums. From the highway crossing the fields, the flag-bearers in extended lines wave their standards in ordered measure over the flowering grasses—a gesture of salutation both to Mother Earth and its Creator. Seen from afar, one had the impression of some great sentient creature, white and purple, crowned and beautifully winged, the embodiment of the voice and spirit of worship, winding in sinuous curves across the fields, to vanish, splendid and mysterious, in the dark recesses of the village, its memory evoking the worship of the beautiful (Fig. 15).





1. Valaisannes en costume du dimanche. (Valais peasant women in Sunday dress)



2. Lötschenthal Bietschhorn de la Tellialp. (Lötschenthal. Bietschhorn from Tellialp)



3. La chapelle de Kuhmatt et la Lötschenlücke en été. (The Chapel of Kuhmatt, and the Lötschenlücke in summer)



4. L'entrée du Lötschenthal, en hiver. (Entrance to the Lötschen Valley, winter)



5. Costume de femmes, pour aller au bois, en hiver. (Women's winter costume as worn in the forests)

6. Costume de femmes, en été. (Women's summer costume)



7. Blatten, la rentrée du foin. (Hay harvest)



8. Chalets à Blatten. (Chalets at Blatten)



9. A la Faldumalp. (On the Faldumalp)



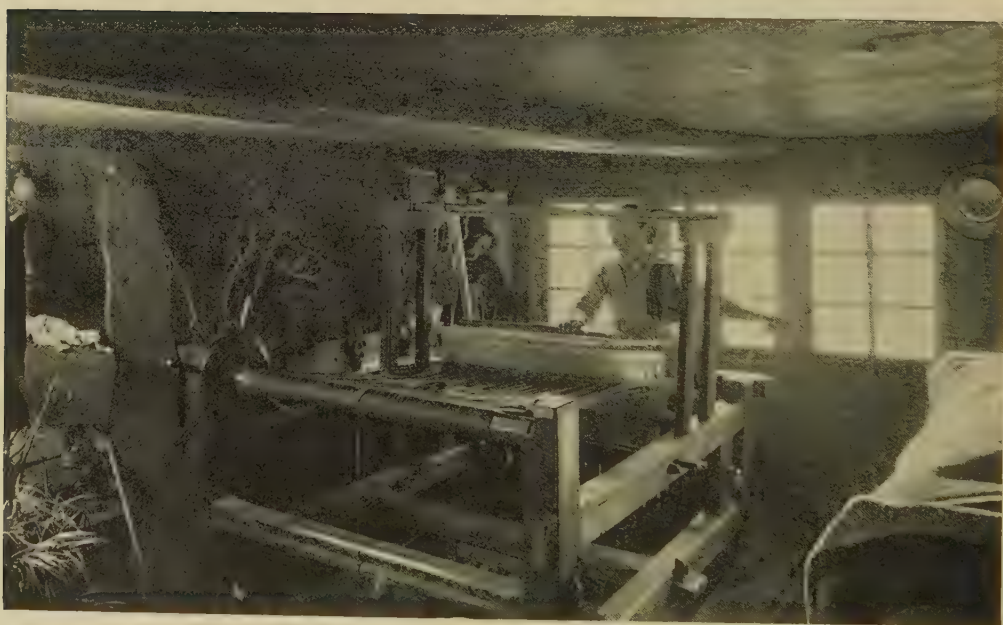
10. Blatten en hiver. (Blatten, winter) |



11. Fileuses à Kippel, en hiver. (Women spinning at Kippel, winter) /



12. Teillage du chanvre. (Hemp stripping)



13. Métier à tisser. (Loom)



14. Kippel. Vieille fileuse. (Old woman spinning)



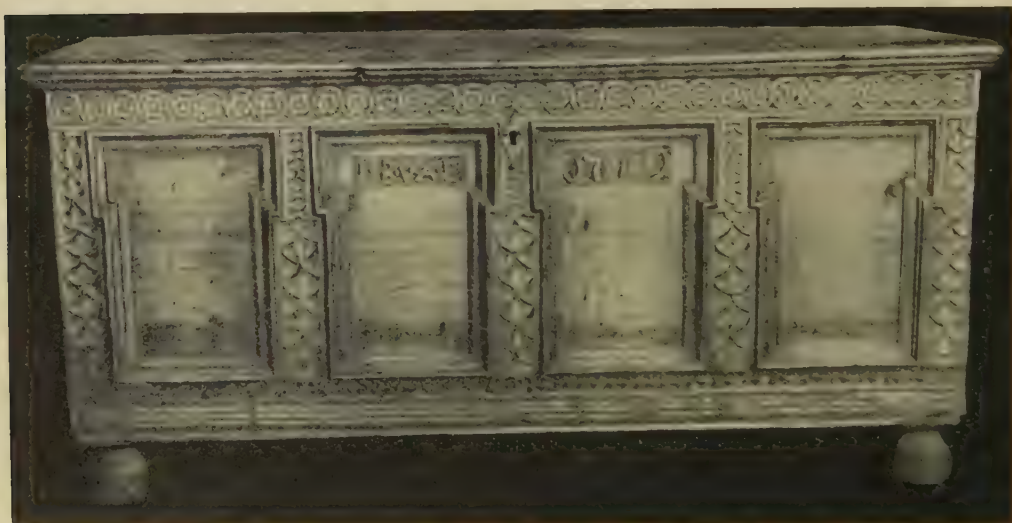
15. Procession dans le Lötschenthal. (Procession in the Lötschenthal)



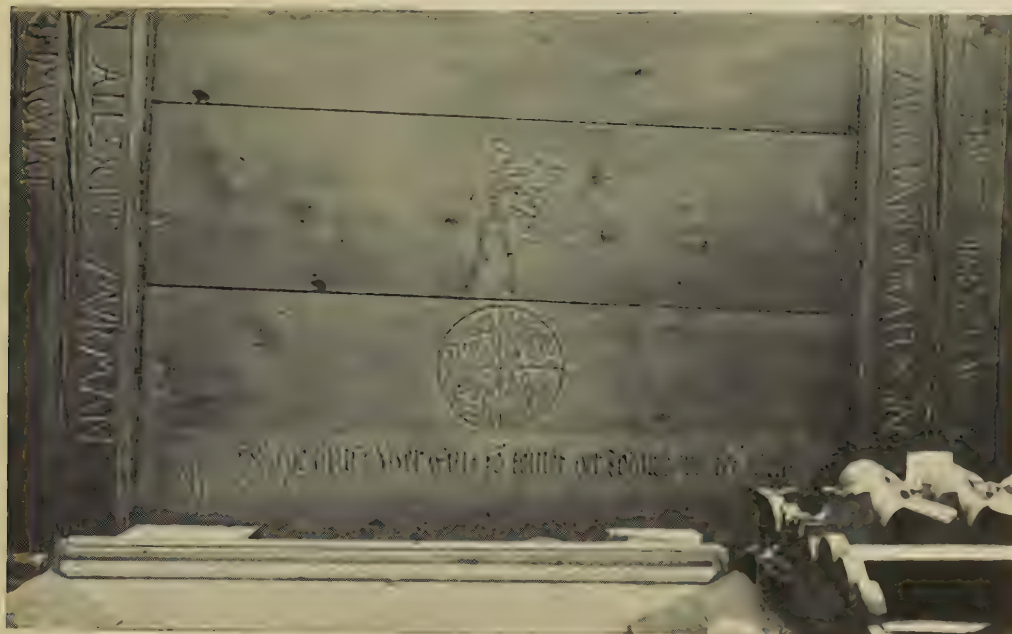
16 et 17. Détails de la Maison Murman, à Kippel. (Maison Murman, Kippel, details)



18. Une chambre de la maison Murman, avec poêle et porte-channes. (Maison Murman, room showing stove and rack for tankards)



19. Coffre. (Chest)



20. Maison Murman, détail d'un plafond. (Detail of ceiling)



21. Maison Murman, lit. (Bed)



22. Blatten. Fillette et bébé. (Young girl and infant)



23. Menuisier à Wyler. (Carpenter, Wyler)



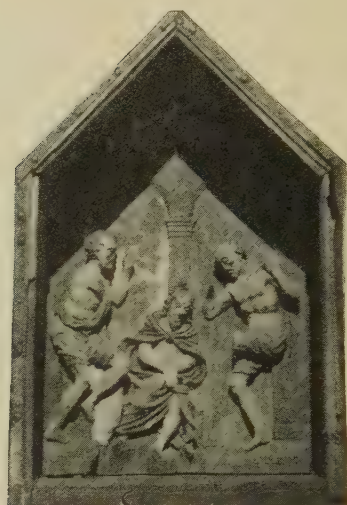
24. Teillage du chanvre. (Hemp-stripping)



25. Kippel. Devant l'église, femme en robe de fête, homme en uniforme de procession, enfants en bonnet brodé. (In front of the church, woman in holiday attire, man in procession uniform, children in embroidered caps)



26



27



28



29



30

KUHMAIT. LE CHEMIN DE CROIX. (KUHMAIT. STATIONS OF THE CROSS)

26. La Flagellation. (The Scourging) 27. La Couronne d'épines. (The Crown of Thorns) 28. La Mise en croix. (The Crucifixion) 29. La Résurrection. (The Resurrection) 30. Le Couronnement. (The Crowning)



31. Kippel. Porche de l'église. Crucifix de bois sculpté et croix tombales en fer forgé. (Kippel. Church porch, showing carved wooden crucifix and wrought-iron memorial crosses)



32. Wyler. Poêle en pierre "olaire." (Wyler. Soft stone stove)



AN exact classification of the dwellings of the Swiss peasantry is somewhat difficult, and the question almost arises, whether any typically Swiss dwelling can be said to exist. Influenced on every side by other countries, speaking four different languages and possessing—save for the Romanche of the Grisons—no language specially its own, Switzerland would appear rather a heterogeneous assembly, than a united whole. Many of its lakes, its mountains, its rivers, are mingled as to character—the issues of its passes, its valleys and its plains being German, Austrian, Italian and French—influences bound to have their incidence. And yet a very slight examination will show that these influences had but a limited effect; for, in assimilating that which she drew from beyond her borders, she invariably imposed on it some stamp of her own individuality.

The sixty thousand French refugees sheltered by her towards the end of the Seventeenth Century, with their polished manners, their fashions, their industries, introduced it is true over all Swiss territory their style in building; but, independent in each region, and subject to climatic needs differing in each Canton, or even valley, the Swiss builders varied and adapted as they found necessary the elegance and style of the French designs. At Geneva, to bring them into conformity with civic type and enable them to withstand the gales and snow of winter, they gave them that severe strength which characterizes that town; at Basle, more shut in, their aspect, by alteration in style of window, became more solid, and in the Swiss capital, by adding prominent penthouse roofs, and by the due alignment of their façades, they were brought into unison with those massive arcades, which since the Fifteenth Century have formed one of the glories of the citizens of Berne. This example, post-Renaissance precedents for which, both German and Italian, can be found, shows the difficulty of particularising the characteristic feature of Swiss city residences. The same difficulty however does not arise as regards the rural dwellings, these possessing, as they do, definite and expressive types, and being either entirely free from foreign influence, or but slightly modified by such, fall readily into classification. Hunziker, in his fine work on the subject, ranges them under seven regional types: the Celto-Romanic Jura house; the "Plateau" house, (three compartment type); the Chalet, or "Länderhaus"; the Valais; the Tessin; the Grisons; the Souabian house.

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The architect Schwabe, for the purpose of classing and grouping, views them from the standpoint of their essential construction, materials, etc.; and, comparing them with aboriginal shelters, divides them between "roofed huts" and "partitioned huts." The roofed hut appears to have been evolved from the tent, a dwelling in which the roof plays the important part and where the partitions are merely accessory. In its most developed form, man, beasts, implements of husbandry and stores find shelter under one immense roof, sometimes of four equal and sharply sloped sides, sometimes with two great sides extending laterally and two smaller covering the gable ends.

The "Partition Hut" comprises two varieties. First the "Partition" type properly speaking, its slightly inclined two-sided roof resting on a masonry quadrilateral or on intersecting beams; and secondly, its derivative the "Pillared" hut, in the inside covered space of which rise supports, carrying the framework of the roof; and which, with its free annexes, the granary and barn, constitutes the true dwelling of the mountaineer.

The covering of the roof (now however generally—largely through fear of fire—of tiles), depended entirely on the nature of the surrounding country. It is schist flaked in the rocky valleys and bare uplands, of wood shingles or "tavillons" in wooded regions and of thatch in the grain growing plains.

For the walls, sometimes stone is used; sometimes wood, or wood with stone, brick or clay filling. The usual modes of construction are: masonry, wood framework, inserted in which are worked wooden panels; wood frame filled with light masonry, either stone, brick, or dried clay—and in which the framing timbers are visible—and last the "Block House," a four-sided structure of heavy planks, running horizontally, the ends meeting and projecting at the corners of the building.

Generally speaking, we may say then—noting in passing that Teutonic influence shows in the wood-built house and Romanic in the stone-built—that the "Roofed Hut" with its variations—"Framework House" (of Argovie, Lucerne, Soleure, Berne)—mixed wood and masonry (Fribourg, Vaud, Bâle-Campagne)—mixed wood and brick (banks of Rhine, Thurgovie, Appenzell) is the typical lowland residence and the "Partitioned Hut" (the wooden Block house, the square masonry edifice of romanic regions—the pillared house of the Jura or the Engadine) is the type of the Alpine habitation.

It is on the above considerations that we have adopted in this study of peasant dwellings, the following broad divisions:—

1. The Celto-Romanic House (Fig. 34-38)
2. The Italo-Romanic House (Fig. 39-42)
3. The Rheto-Romanic House (Fig. 43-58)

4. The Upland House (Fig. 59-66)

5. The Chalet or Alpine dwellings (Fig. 67-93)

The Celto-Romanic type is met with in all Swiss territory where French is spoken, namely in the Cantons of Neuchâtel, Vaud, Geneva, in a large portion of Canton Fribourg and in the Bernese Jura.

In Canton Vaud it occurs in two distinct forms, the first dating from the Savoyard period, the second from that of Berne's domination. In the former, with its narrow openings and its lofty gateway, it has the aspect of a stronghold (Fig. 35) and in the latter, its wide roof, its truncated gables and its barns, cause it to resemble a Swiss upland house, built in masonry (Fig. 36).

By the lakes of Neuchâtel or Bienne, the golden tint of these houses, due to the "Neocomian" stone from the Jura of which they are constructed, the broad vaulted archway, leading to the wine press, and the sloping roof cover, which on their gable fronts shelters the granary hoist, at once attract the eye (Fig. 34).

In Canton Geneva, it already has acquired somewhat of the aspect of the Dauphiné and Provençal houses of the Rhône Valley: its walls are of rounded pebbles; its roof, two-sided and of low pitch, covered with curved tiles, and supported by heavy brackets, extends well over its lateral faces. An outside staircase leads to the kitchen, on the ground floor are the barn and stable doorways (Fig. 37). All these openings look into the public way. There are none on the gable façades, these serving in general as party walls with the next neighbours. The rural Genevese house is a plain village dwelling, the simplicity of which gives it its charm.

The special characteristic of the Celto-Romanic house lies in the fact that the barn, whether placed above or by the side of the stable, is under the same roof as the home. In the Jura house properly speaking, a vestibule—the "devant-huis"—leads on one side to the barn, on the other to the kitchen, this latter vaulted, the smoke escaping through roof openings. In those houses where Burgundian influence shows, is an enormous wooden chimney, with a movable cover, which, according to the weather, can either be opened or closed from inside. Close to it is the dwelling-room with its stove.

A roof of shingles protects this quiet almost sombre house, its only beauty perhaps being its perfect harmony with the landscape it stands in. Its façade is without ornamentation save occasionally a date, or a shield carved on its doorway (Fig. 38), while the round dome of its cistern stored with rain-water from its gutters, suggests the silence of a country in which the sound of water springs is absent.

Surrounded by mulberry trees, flanked by rustic pergolas, with their climbing vines, with its creaking staircases, its "loggia," whose azure depth receives a touch of gold from festoons of maize, delightfully pic-

turesque ; ministering rather to the pleasure of the eye than to the material comfort of its occupant, the rural Tessin dwelling, in the environs of Locarno and Lugano, is purely Italian (Fig. 39, 40, 41).

As the house ascends the valley however, and gradually gives place to the chalet, its character becomes more austere (Fig. 42). In the Verzasca Valley, the " foyer," as in old days, takes up the whole of the ground floor and serves at once as kitchen and living room.

Elsewhere, in the Blegno Valley and at Vicosoprano, in the Bregaglia Valley, the stoves of Gothard green stone, which take their name of " Pigna " from the ornamental fir-cone surmounting them, may be seen. A sideboard, a chest and a large bed, under which a sliding bed is placed, complete the furniture of the chief room (Fig. 55).

From the need of passing long hours, sheltered from snow and cold, arises a strong *penchant* for comfort and in the Leventine dwelling, for instance, we discern the type of the Grison house, one of the handsomest in Switzerland, and which, in the Engadine, is seen in its perfection. North and South combine for its adornment. A Sicilian sun, and a cold of thirty degrees below zero, dictate its massive walls—as well as the arrangement of its rooms—these latter beautifully panelled.

The Engadine house, almost always forms part of a village group—a white and compact mass, scarcely distinguishable in winter from the surrounding snows—or else nestles close to the church. Its façade looks on to the street—regardless of aspect. There are no barns in the fields, the whole of the harvest being brought to the village.

This Engadine house, the " casa " or " chiesa," gives no external clue to its interior arrangement. Its walls are enormous buttresses plastered with lime, from which its turrets stand out. (" Erker " Fig. 49.)

There is no gallery, the living floor generally projecting corbelwise (Fig. 44). Its small windows appear to be arranged haphazard. A frame of coloured fancy designs " sgraffiti " (Fig. 48), and wrought-iron grill work—worthy of a Lombard palace—decorates these (Fig. 51 and 52), while more " sgraffiti " throw up the tie-rods of the house corners and the curved framing of its doors. The vast barn, lightened by two storey bays (Fig. 45), is always under the same roof as the dwelling part—so far as concerns the Upper Engadine.

The need of combating excessive cold explains the special construction of these buildings. Actually they are of wood, the fundamental framework being of this and the external walls containing a lining of beams, these in their turn being wainscoted. Thus the living room, bedroom, etc., are triply protected.

The very small windows splay out in the exterior wall, like loopholes and in the same way inside in the wooden lining ; thus limiting the glazed surface exposed to the cold, while giving access to the maximum of light

possible (Fig. 48, 54).

Shutters, their two leaves folding back against the embrasures protect the windows on the outside and slide in grooves between the double wall, as does also a second inside shutter.

Its turret (Erker) in the Engadine known as the "Balkoneta" is often two-sided only (Fig. 49, 50). The frame and mullions of its windows are very beautifully carved. Plinth, summit and cornices are in hand worked stucco. One of these two-sided "Balkoneta" in a house at Celerina is a veritable work of art of its kind.

The semi-circular entrance gate, the "Porta" (Fig. 43, 44, 47) plays an essential part in the life of these Grisons façades. In the centre of its heavy two-leaved portal of wood, is a small square doorway, with two leaves of equal size, but divided longitudinally. A wrought iron door knocker, handsomely worked, and an elaborate and complicated lock form its usual ornaments.

The roofs consist of a covering of planks, sheathed with shingles, and in many cases with slates of mica-schist or gneiss slate. The gable, the "Pensla," is formed by the intersection of two planks, the ends of which are carved to represent horse heads or fabulous animals (Fig. 43, 53).

Two entries give access to this somewhat squat dwelling whose exterior gives but little clue to its real nature; the "Porta" gate, on the ground floor, opening on the "Sulèr," and another, placed below, where a sloping way leads to the courtyard, the "Curt," this slope being bordered by a wall, which separates the two entrances and has a bench along it (Fig. 47). The courtyard, situated below the "Sulèr," communicates with the stabling, coach house and cellars. Above the stable, is the hay-loft provided with openings closed by the carved planks already alluded to and which give a peculiarly majestic aspect to the lateral façades of these houses, almost that of old and disused churches.

The "Sulèr" (Fig. 46) is a large paved vestibule, vaulted or roofed with massive beams, and used as an outhouse. Here are kept the sledges, the chief agricultural implements, even occasionally as on the borders of the lake of Sils, boats; access to the hay-loft is afforded for wagons, through a "punt" or passage. From it spring two stairways, one leading to the cellar, the other to the upper storey. Side doors lead to the living room, kitchen, larder and store room, the latter called the "cheminade" being vaulted and containing dried provisions, spices, grocery, etc. The oven, the furnace of which opens on the façade, is in the kitchen. Raised a few steps above the level of the "sulèr," the living room (the "Stuva" or "Stube" of Alemanic Switzerland) occupies one of the angles of the gable front. It is nearly always furnished with a heavy table (Fig. 56), around which and fastened to the panelling, runs a bench with drawers and small cupboards; while on the opposite side is the stove of soft stone, round

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which more benches are placed, sometimes used as beds (Fig. 58). A wooden screen of charming fretwork surmounts this, and screens from view the various objects placed there for drying (Fig. 57, 58). In the other corner of the gable, stands a handsome dresser, with water cistern and often a wardrobe, whose door, opening from top to bottom, forms, supported by an iron or copper fork, a writing table (Fig. 108). A bed, with red embroidered pillow-cases and coverlet, occupies the remaining angle, its coverings, should the family be in mourning, being black embroidered (Fig. 266, 267). By the side of the bedrooms, the first floor is taken up, in the more luxurious of these houses, by the state room; its size increased by a balcony, handsomely furnished with marquetry paneling; its ceiling lozenged and richly carved, and containing much precious furniture, fine cupboards, chests and coffer. The living rooms show equal taste. We have seen at Ponte, Upper Engadine, at the "Steinbock" Inn, some few of these; one might have been in the interior of a casket. In one of them, and round the beds, the wainscoting formed a kind of alcove, while two sliding panels opened at need to allow entry to the warmth of the stove, placed in the neighbouring room.

When, on a stormy mid-winter day, having passed the stately "Sulèr," cold as a cloister walk, one enters one of these interiors, an extraordinary feeling of luxury and comfort is experienced. With the warm breezes of their plains, and the spoils of their mercenaries, the Italians again and again crossed the Alps, imprinting somewhat of their order and gracefulness on these rude mountaineers, and midst snow and ice, giving rise to all that is most refined in our rural artistic handicrafts.

The dwelling of the "Swiss Plateau," occurring from the Sarine to the Thur and from the foot of the Alps to that of the Jura, resembles the Jura dwelling, in the size of its roof, under which are covered both the necessary dependencies and the dwelling portion itself, but differs in the invariable position of the three chambers composing them. Whether placed one behind the other as regards the main façade or side by side, the living room, kitchen and back room—this latter sometimes used as cellerage—are always ranged in the above order.

The roof, as we have seen, is sometimes gable ended and two sided, sometimes with truncated gable and four unequal sides, two small two large; occasionally, in those districts where heavy rainfall occurs, with four large sides—reaching almost to the ground.

This type, very widely spread, has several minor variations, some having the Burgundy chimney—others more in the Bernese chalet style—some in their construction making use of the "Beam and plaster" wall (Fig. 59 to 62).

In the Alemanic portion of the Canton Fribourg, and up to the outskirts of Schwarzenbourg, may be seen, above the roof-ridges the vast covered

chimney and close to the house, the "fairy Beech," supposed to protect it from fire and lightning. At Planfayon and at Tavel, this is replaced by a consecrated branch, fastened either to its façade or to its water cistern. Galleries either flank or surround it—those at Guggisberg running in a triple tier across the gable end—and as in the Engadine, the end of the ridge beam carries a carved wood or iron ornament and often, for better protection of the roof beams against damp, a covering of boards—of semi-circular shape—casts its cosy shade on the uppermost gallery (Fig. 59). In the neighbourhood of Soleure, the dwelling roof, loftier and of sharper pitch than that of the barn, is styled a "Käsbissen"—i.e. wedge shaped, like a slice of cheese. A new feature, the "Stockhaus," appears where the back room is of masonry like the cellar it stands over. In the Seeland and in the Upper Argovie, roofs of thick warm thatch—tawny or brown like fur—predominate; unfortunately being gradually replaced by tiles (Fig. 63, 64). Lastly in Eastern Switzerland, with its sliding shutters and its façades, its framework, where visible, painted red—the dwelling approximates closely to the Souabian type. It is in the Emmenthal (Fig. 61) and in the Entlebuch however that these dwellings are to be seen in perfection. The following lines of Gonzague de Reynold were addressed to the stately Bernese farmhouse:

"I am proud of my vast roof with its thousand tiles—of my painted blue balconies, where the nasturtiums mix with the hops—of my three rows of white curtains—my twenty windows and my full stables—with their scent. Above all am I proud of my barn—vast as a church—to which one mounts by a turfed slope and by a bridge whose beams rumble beneath the wheels. . . .
Do you mark the inscription which graces my door? He who builds in a public place must submit to the judgement of the passer by—This house you see, pleases me; let him who criticises, build after his own taste. I fear nought—save God and fire."

But slightly altered, this "Swiss Plateau" house, becomes on the borders of the Rhine that which Hunziker styles the Souabian (Fig. 60). Built in beam and plaster, its outside framework is painted red, its principal front being always on one of the longer sides. Cellar and stable occupy the ground floor, the room over the latter benefiting from the warmth of its animal occupants. In the living room of one of the Marthalen houses, may be seen a stove of green pottery dated 1663. Above the entrance is a motto, which we have already met with at the other end of Switzerland—

"Eat and drink, and forget not God."

The frame beams are often, at Steinbach for example, united in the form of a St. Andrew's cross. Instead of lifting up and fastening to the upper

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gallery floor, as in the Bernese Oberland, the shutters slide and move up and down on the upper window frame (Fig. 82)—an arrangement which gave full play to the decorative talent of the painter builder. In spite of defects in the general proportions, this bright colouring renders such dwellings extremely attractive.

The "Shingle" house—covered with the roof-slabs or shingles known as "Tavillons" is nothing more or less than the "Chalet," the dwelling par excellence of Alpine Switzerland. This must not be confused with the shelter, the primitive "hut" of the higher pastures (Fig. 77); which in effect was a stable rather than a dwelling, and only used by herdsman or cheesemaker a few summer weeks; sufficiently long that is for his herd to crop the close turf growing up to the edge of the boulder-strewn mountain slope.

Either by itself, under the shelter of a lime, or one of a village group, the chalet brightens all the northern watershed of the Alps. From Pays-d'en-Haut to Toggenburg, from Appenzell to the Rheinthal in Saint-Gall, from the Bernese Oberland to the Grison Oberland, from the Haut-Valais to the elder Cantons—in spite of diversity of detail, it preserves, in essentials, the same character.

Built of tree trunks or sawn timbers, with its shingle roof weighted with stones, all is in keeping; and Ruskin, in finding fault from an æsthetic point of view with its apparent fragility, evidently had no idea of its actual strength, the enormous weight of snow it could resist, and the almost unshakable elasticity with which it withstood all the furies of the gale.

With rare exceptions, the chalet stands apart from its barn. Where, as in Appenzell, they join, this is effected by a ridge of crossed beams.

Its very simple interior arrangement, scarcely ever varies. The living room, "Stube," and small adjacent room, are under the gable end. A side gallery, with exterior staircase, leads to the entrance door, this opening directly into the kitchen or sometimes to a small lobby, these broad lines, as in the three compartment "dwelling," being readily capable of modification; in the Bernese Oberland and the Pays-d'en-Haut for instance, the roof has two rather flat sides, its windows linked and with carved mullions, the façades adorned with cornices, frieze and inscriptions—the brackets supporting the deep eaves, being artistically carved. (Fig. 79, 80 and 85 to 89.)

Its younger brother, less luxurious, and not so richly decorated, is seen in the chalet of the Alemanic portion of the Grison Oberland and of the Prättigau; while in the Haut-Valais, through the passes of which it descends to the upper parts of some of the Tessin Valleys, it takes on a more squat appearance—its roof a lower pitch—grouped together; while gaining a sort of picturesque disorder, these houses lose in symmetry and just proportion.

In the neighbourhood of Sion, should masonry enter more largely into its construction, one sees it ornamented with frescoes recalling those of the Engadine or Tessin (Fig. 78). " Pierre Maurice Avantey caused me to be built in 1778 by Maître Laurent Gallier and Maître Jean Borrat " is carved on the lintel of a chalet at Champéry. The door it surmounts opens on to a semi-circular balcony with carved wood balustrade, and over the second storey gallery, in suggestion of prayer, rises a large cross, supported by two small columns of curved outline (Fig. 75).

In the Anniviers Valley we find it built of such a height as to accommodate several families, thus presenting the appearance of a wooden tower (Fig. 76); but there, as elsewhere, with its escort of barns, hay lofts, and pile supported granaries, necessity involves for it—in the words of Mr. Jean Brunhes " As many roofs, as there are things to cover, men or beasts to house."

In the same way, with the Tessin chalet, which, save in the Blegno and Tormazza Valleys, rarely unites under the same roof, both barn and dwelling. In these two valleys, in the Leventine and in the Maggia Valley, the houses are built of beams; in the Valleys of Verzasca, Onsernone, Cento Valli and Sotto Cenere, of masonry. At Bignasco, the ground floor is of masonry and the upper storey of wood; and except in the Bedretto Valley, where shingles are used, the roofs are of schist, flaked. The wooden houses are but slightly ornamented, while the façades of those of stone, which, in the Maggia Valley, much resemble those of the Bas-Valais, are brightened by frescoes. The staircase is outside. On the gable façade, a " loggia " with its arches, ensures shade and coolness—the side galleries, where these exist, are often trellised.

In common with the Tessin and Valais chalet, that of the Alemanic portion of the Grisons has the general features already described. Its decoration of false arcades, brackets, denticules, etc., is somewhat plain. The paintings which brightened its gable at the close of the Eighteenth and early Nineteenth Centuries have almost entirely disappeared. Here and there its roof brackets have dragon head finials. In the Prättigau, as in the Valais, may be seen, below the penthouse, the opening through which is passed the drying plank, while the inscriptions it bears recall those of the Lötschenthal. On the façade of a dwelling at Flond, near Ilanz, is inscribed: " This house is temporal, but heaven is eternal; and Andrea Luta awaits it."

In the " Primitive Cantons," while in the higher mountains it is little else than a lowly cabin, yet, once transported to the lower levels of the lakes or valley entrances, or passes, thronged as for instance the St. Gothard in former generations, considerable modifications make themselves apparent. Less squat—less solidly settled on its site, its form becomes more graceful. Not being under the necessity of securing the covering of snow which

keeps warm the Hasli or Bernese Oberland chalet—the pitch of its gable is sharper. Its eaves are smaller, slighter, and more open. The sides of the dwelling most exposed to the weather, are shielded by shingles, scale shaped, and which, on weathering, shine with the silvery hue of the trout caught in the neighbouring stream. Small additional penthouses serve to protect its windows the frames of which receive the shutters running in grooves (Fig. 67 to 69). Carved wooden frames surround window and casement, and on these are concentrated in either carving or colour, the scheme of decoration. Lanceheaded pendentifs (Fig. 71) for the purpose of keeping the roof edge secure on the brackets of the façade; light barge boarding, cut in heart or shield shape, for screening and protecting the beam heads from wet, a rounded arbour with its pear tree, a side gallery, with worked balustrade, complete its charm.

On the borders of the Lakes of Lucerne and of Zoug these dwellings cast the shadows of their eaves; the acute angle of their gables; their rounded windows shining like gems, their casements, their painted courses and the carnations in their windows, on waters so clear as to show the pebbles on their bed; in turn receiving from them mirrored rays, which like smiles play over their façades.

The Appenzell dwelling with those of the neighbouring districts resembles the chalet, more by their interior arrangements than by their external appearance. As in the Primitive Cantons, its gables are steep, its roof unimposing, its windows protected by minor eaves and those of its sides more exposed to weather, covered by shingles; while as a rule the barn and stable nestle by it, their roof joining the house roof at right angles at the spot where are the dormer windows of the garrets.

In this region of low mountains intersected by streams, full of clumps of trees and eminences, there are but few villages and many houses. “Every knoll,” remarks M. Fatio, “has its dwelling and each valley is an estate.” In this short review of the various types of chalet we have indicated their chief decorative features. Friezes and carved cornices, brackets of varied outlines, inscriptions in ornate letters, charmingly set windows, artistic mullions, casements for the shutters, carved frames of wood, balustraded or openwork galleries, flower-graced balconies, patterned shingles, not omitting the two leaved doors, one leaf, the upper, giving air to the kitchen, the lower keeping out the poultry—the former embellished by its knocker of copper or wrought iron—all form a mass of detail, giving scope for the joiner or decorator to exercise his talent and taste, while having due regard to the harmony of the whole.

Multicolouring, as we have already seen in the Lötschenthal, plays a considerable rôle in chalet decoration (Fig. 80, 81, 83, 84). In the Bernese Oberland the predominant colour is white relieved by black, blue, green, and sometimes red; in the Primitive Cantons and in the shutters

and beams of the Appenzell dwellings red is most common. The choice of tints seems rather a question of custom than tradition: should the painter strike out a fresh line, he generally produces new and delightful harmonies. What, for instance, could tone better than the shades of yellow, clear greens and brilliant blues of the frame and casement of the window at Ermatingen (Fig. 82)?

To give full effect to the æsthetic emotions aroused by this special architecture, it must be seen in its natural site, attended by its vine or pear tree, its beech or lime, announcing it from afar; its fenced-in garden, whose herbs, beans, and violet-tinted cabbages mingle with the golden clusters of the queen daisies, the brilliancy of these latter enhanced by the colours of the façade: the blue vault of heaven must be over it, and the shifting sparkles of a lake accompany the day dreams of the woman at her embroidery on its stairs.

It is thus that we see it depicted in so many of the water-colours of Lory, König and Freudenberger, thus that the traveller from the Gemmi or the Grimsel may yet admire it. An unclouded sun casts on its gable the shade of its eaves, and renders legible the inscription in black letters on a white ground, of its façade:

“ Trust not the wolf on the heath,
Trust not the oath of a Jew,
Trust not the conscience of a woman,
For all three alike are deceitful,”

can be seen on a chalet at Guggisberg—and on one at Adelboden:—

“ When this house was built
A sack of wheat was worth eighteen crowns
And a measure of oats, one crown (in the year 1623.) ”

The sunlight, passing through the trellis work under the windows, casts its reflections, cool, green, and pleasant along the length of the white-washed wall: one's steps resound on the spotless pavement and on the creaking planks of the outside stairway.

Open the door, and you are in the dark kitchen, its walls black and shiny with soot—walls which often, sloping inwards and upwards pyramid shape, form the chimney, the lifted covering of which allows a glimpse of the blue sky, shining on the hearth-stone, on the cross-bar bearing the pot-hanger, and on the supports, to which hang the hams; on the table—the wood heap and the glint of a copper cauldron. Open the door of the “ Stube,” of the stove, of the living room or of the state-room, and we have a different sensation. At first the eyes are almost blinded by a bright zone of light broken up into small sections, a brilliant space caused by the vivid red, translucent as that of a ruby, of geranium petals. Slowly the eye adjusts itself to the strong light thrown by the window range on the polished wooden bench placed under it, on the well-scoured floor, on the slate-

covered table, on which the owner, at eventide, does his accounts—playing from the reddish brown partitions to the carved beams of the low ceiling, throwing as it were over everything a gleam of happiness and well-being. Each detail of the interior decoration reveals itself in turn. Attached to one of the beams over the table is fixed the lazy tongue of wood, to which, before the advent of electricity or petroleum, was hung the copper lamp—the old Roman light. On a shelf above the rack from which at supper everyone will take his spoon, lies the heavy family Bible, the housekeeping book, grandfather's spectacle case. On one side of the door is the carved sideboard with its array of plates, and, hard by, the copper or brass cistern. On the other side of the angle, is the "poêle" from which the room is named, the great potstone stove, sometimes also made in coloured and glazed pottery. A linen dryer is either on or beside it, against it stands a bench, beneath which pigeons coo in winter. Sometimes the stove serves as a ladder to the upper storey, by means of a trap, which also allows the escape of its heat. Here also is the owner's bed, with gaily coloured and embroidered coverlet and pillows, colours similar to those ornamenting the "State occasion" towels near the sideboard. In the steady tick of the cuckoo clock we seem to find an emblem of the orderly daily routine, the strict economy and hard work of which the house is the result, a dwelling where good taste, intimate character and family union are so evident, and, in a word, so thoroughly artistic (Fig. 90 to 93).

In every chalet, the arrangement of the chief apartment is much the same, but in some of the most luxurious, such, for instance, as in Murman's house at Kippel (Fig. 16), a very perfect decorative unison is attained. There the chief articles of furniture, sideboard, clock case, bed, etc., form an actual part of the wainscoting, the same carvings ornamenting them being reproduced on the ceiling and door panels, though as a general rule they are independent. In the Mittelland, and Appenzell, they are usually painted; carved or inlaid in the Bernese Oberland and Primitive Cantons, in the latter a glass case, fixed above the door, contains a holy image—beside the chairs with their open-work backs and slender spreading legs, stands the distaff, winder, and spinning wheel, while next to the small cupboard, fastened to the partition, whereon rest the pipe and tobacco of the paterfamilias, is an engraving or two, or painting on glass, of the style invented by the artist Glomi—hence known as "Eglomised" glasswork. Here and there a rustic pane, vividly coloured, perhaps ordered by some ancestor, who had fought abroad, embellishes a window and generally, specially in the valleys opening on the lake of Thoune, one sees small panes of engraved glass given by relations, to commemorate a marriage, a birth, or a baptism.

The most usual stove is that of soft stone. On it are carved its date, coats

of arms, inscriptions. That on a stove at Schwytz, runs: "My name is François Ulrich, may God, Mary and all the celestial powers watch over us, 1564." It was as a rule only the peasants living near the towns who purchased those stoves, whose tiled panels were painted with scenes commemorating the seasons and the glories of field work. This perfect harmony, this taste for order and beauty, display the man of freedom, master of his fate and acknowledging as master God alone, and hence, no doubt, the air of quiet happiness which these dwellings convey, most of which could paraphrase what one, specially dear to us, seemed to unfold:—

"I am happy standing here, overlooking the path, on the slope of the valley. Two centuries ago, he who built me felled in the forest the tall pines of which I am made, and which through two winters he brought down on his sledge. When that wood was well seasoned, and when the diviner's wand, by its bendings, showed where water was to be found, he called his neighbours together. With one accord they named the foreman carpenter whose task it was to direct the work, and chose those who should work under him. Soon, clean and redolent of the pines, I stood on my well mortared stone base. My master thereupon provided for my builders a joyous banquet, and they, in recognition of his having spared neither meats nor wine, fixed to my gable this bowl of carved wood, and these two bears, walking, with tongues lolling out, while the painter coloured the bears in black and their tongues in red, and under the eave, depicted blue sky, the sun, moon and stars; and ever since I stand here, my beams becoming browner than the crust of brown bread. Two hundred winters have beaten on my stone-weighted roof; two hundred springtides have witnessed the blossoming of my orchard; two hundred summers have perfumed the valley with the scent of hay; for two hundred autumns my walls have re-echoed the bells of the herd. Four times has the cistern at the spring been replaced and twice a new pear-tree planted against my trellis work. My barn has been enlarged, while the granary with its carved door, which stands on the other side of my garden, was built by the grandson of my founder Lieut. Johannes Frey. In winter, I rejoice in the comfortable warmth of my stove, and in summer my windows with their small panes open wide to admit the scents in the air. I rejoice in my strength and power to resist the blasts of the "föhn," and in sheltering inmates who, if rude, are yet all upright. Perchance some stranger, leaning over my garden fence, nods approval as he deciphers the motto on my façade:

"If peace be in the heart,

Thy chalet will be thy place,"

then, more than ever am I happy, and the iridescent gleam of my windows across their curtain of geraniums smiles back at him."

If, in this brief study of Peasant Art in Switzerland, the more prominent place is given to the house, it is for the reason that our

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peasants, and above all our mountain dwellers, attach loving pride to its embellishment, because for them it is the fruition of their communion with Earth, and because instinctively they seek to make it a *chef-d'œuvre*. Of all the various types of Swiss rural dwellings which we have reviewed, assuredly the chalet is the most characteristic. Smaller than the farm with its three divisions, and less ornate as regards its interior than the Engadine dwelling, art plays a larger rôle in it than in the former, and it evinces greater harmony than the latter. Here and there in the Bernese Oberland, it attains its perfection—eye, heart and intellect alike are satisfied. With its feudal style, the Engadine house gives little clue to what its massive walls enclose, while the chalet has no secrets: as it appears, such it is. Often, on coming on one at the edge of a wood, or perched on the border of some plateau, we have felt the same sense of satisfied art, as in viewing a Grecian temple standing on some isolated promontory—not perhaps satisfaction of quite the same order or depth, but due to the same cause, the complete harmony between the work of nature and that of man. Its whole construction expresses solidity, well-being, and durability—its proportions exhibit entire accord between structure and function.

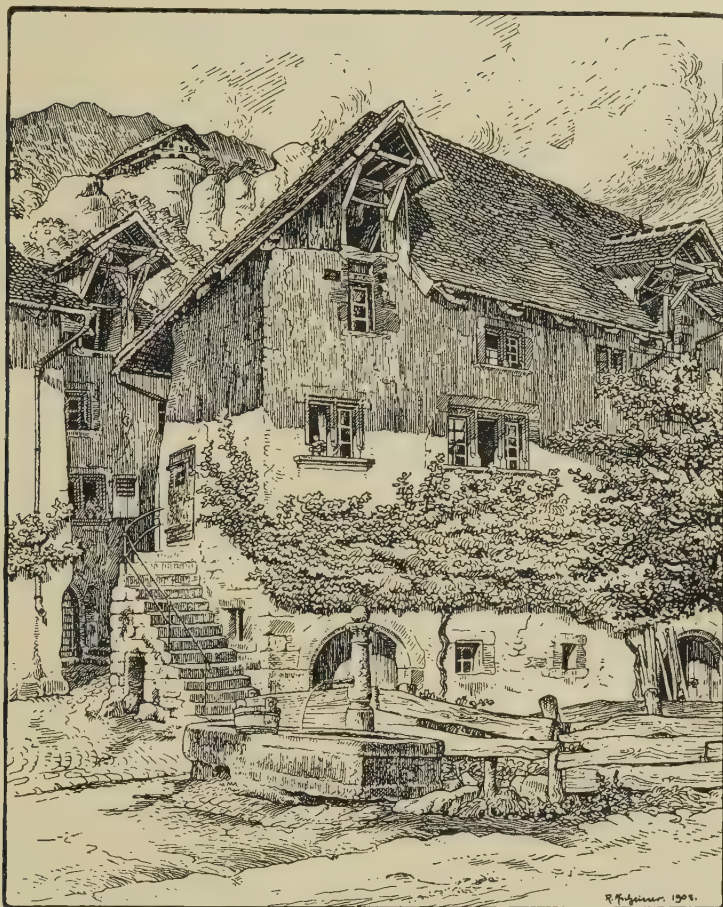
The absence of symmetry in its openings, enlivens, without affecting it, the ordered poise of the whole. The broad lines of the entablature of the windows, cornice, and friezes, breathe calm and tranquillity.

The under part of the windows with its plain and even projection, throws up by contrast the delicate moulding of their uprights, a series of small ornamentations, such as colonnades or pediments indicate as by a slight corbel range the different storeys. Denticular work and festoons support friezes to which spreading foliage lends a smile, and where scrolls or mottoes with their rich initials add the murmur of prayer or the philosophic note of an aphorism. The brackets supporting the eave are charmingly lightened by the carvings of their profiles—these in their turn, reproducing on a different scale the dominant curves of the general ornamentation—the multicoloured nature of which, throws up its details, coordinates or separates them, marking the heads of the carved beams, the supporting consoles, bringing out the essential features of the building: small details serve to emphasize the larger, horizontal lines contrast with vertical, all seems fitting and in its place, all reaches after the same ideal, underlined sometimes and with singular pride as on a chalet at Montbovon, by the following inscription:

“Glory indeed may be acquired by arms,
But such without the pen, fades in oblivion,
By history alone, the greatest Kings are known,
Their swords are silent, but the pen tells all.”



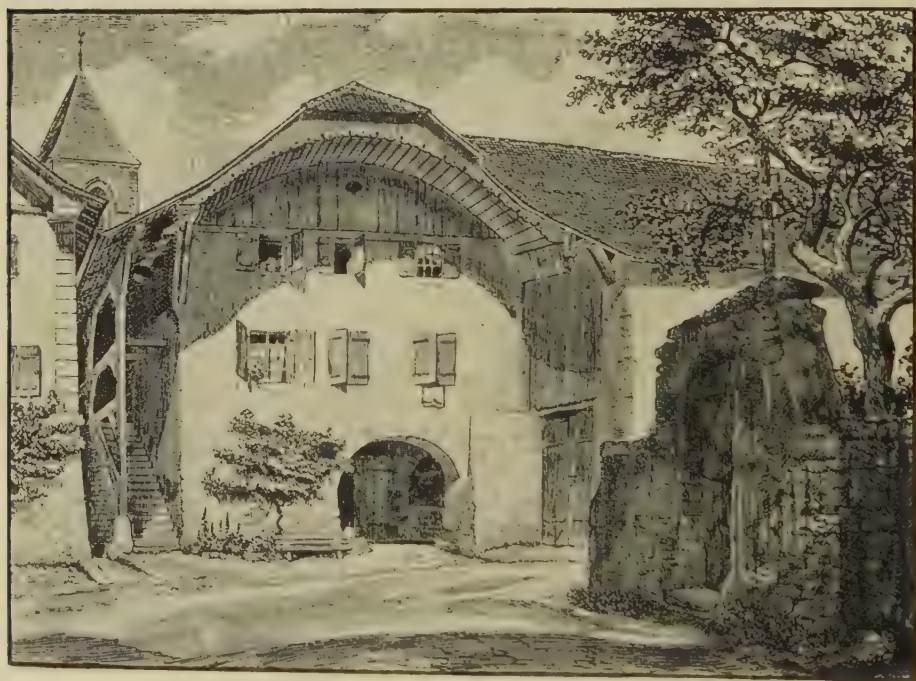
33. La famille laborieuse. Gravure coloriée de Koenig. (The industrious family. Coloured engraving by Koenig)



34. Berne. Douanne. au bord du lac de Bière. (Berne. Douanne. Lake Bière)



35. Vaud. Maison Monod, à Sonzier. Toit surbaissé, dit à la Savoyarde. Sixième siècle.
(Vaud. Maison Monod at Sonzier. Low-pitched roof in Savoyard style. Sixteenth century)



36. Vaud. La Chiesaz, sur Vevey. (La Chiesaz, Vevey)



37. Genève. Vernier. (Geneva, Vernier)



38. Neuchâtel Valonvron. Maison Hainard, 1594.



39. Tessin. St. Rocco. Losone, près Locarno. (Losone, near Locarno)



40. Tessin



41. Tessin. Intérieur de cuisine à Ronco. (Tessin. Kitchen interior, Ronco)



42. Tessin. Ritorto. Val Bavona. (Bavona Valley)



43. Grisons. Engadine. Pignon (pensla) fait de planches aux extrémités découpées.
(Showing gable of planks with carved ends)



44. Grisons. Engadine. Portail de bois à quatre vantaux, étage en encorbellement.
(Showing wooden gateway with four-fold door, corbelled walls)



45. Grisons. Engadine. Ferme, avec grange à larges baies à Ponte.
(Farm and barn at Ponte)



46. Grisons. Vestibule d'entrée (sulèr). La porte du fond ouvre sur la grange.
(Vestibule. The door at the rear opens on to the barn)

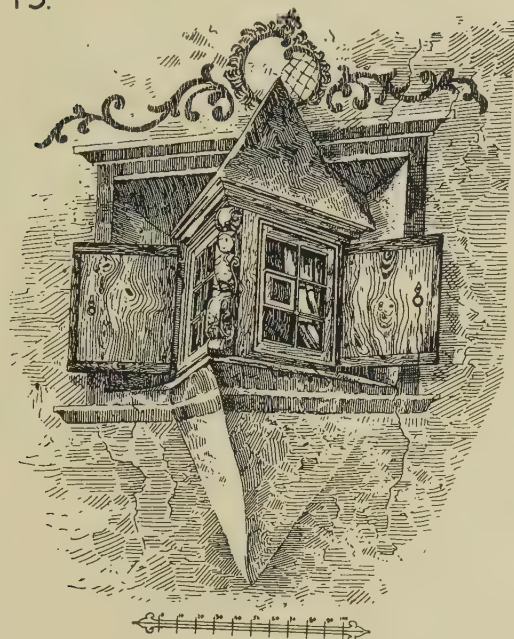


47. Grisons. Albula. Maison double à Bergün. Rampe inclinée qui conduit à la porte de la cour (curt)
(Grisons. Albula. Double house at Bergün. The sloping way leads to the courtyard)



48. Grisons. Engadine. Sgraffiti. Encadrement de fenêtre et chaînage d'angle.
(Window frame and angle of wall)

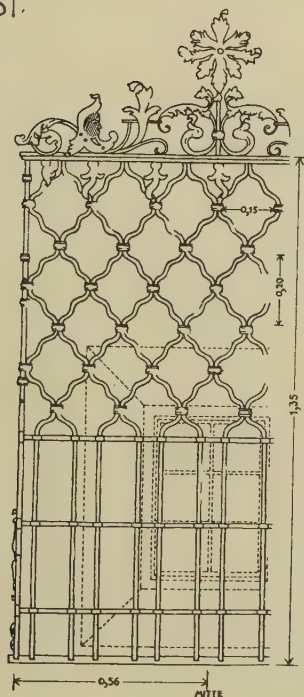
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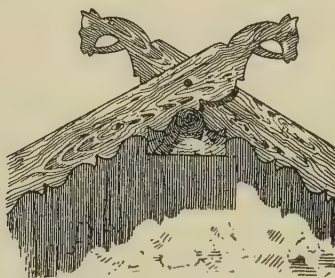
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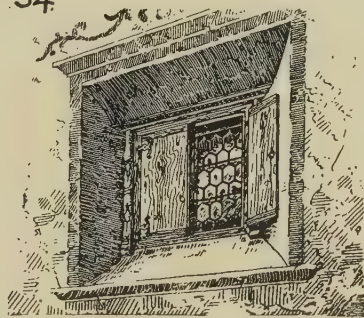
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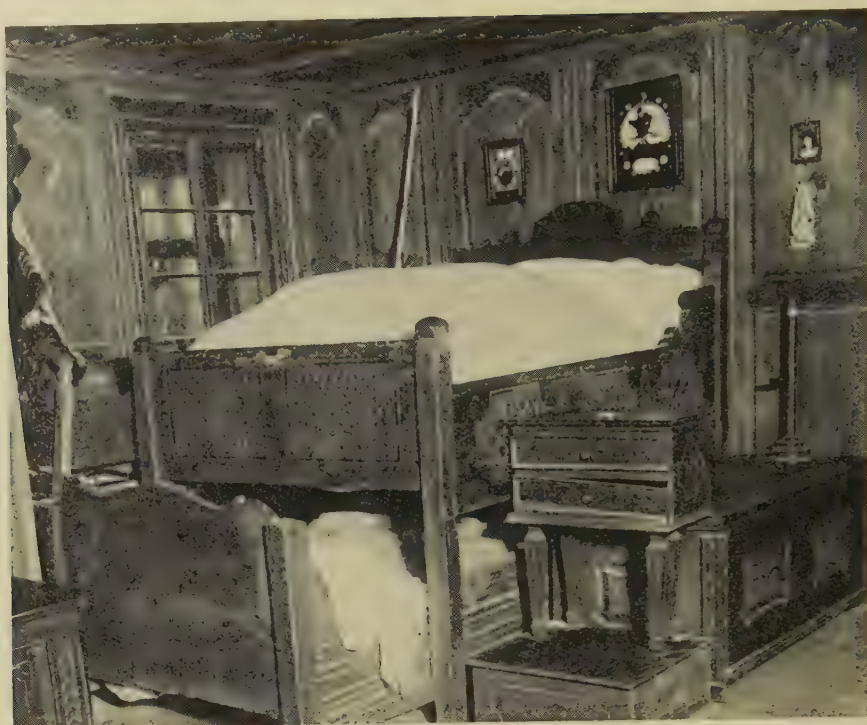


54.



GRISONS. DÉTAILS D'UNE MAISON DE 1762 À BERGÛN, SUR LA ROUTE DE L'ALBULA. (DETAILS OF HOUSE AT BERGÛN ON THE ALBULA ROAD, 1762)

49. Tourelle (balkonet) avec meneau de bois sculpté. (Window with carved wood mullions, side elevation)
 50. Profil. (Side-elevation) 51. Grille de fenêtre. (Window grill) 52. Profil. (Sectional elevation) 53.
 Pignon à têtes de chevaux. (Gable with horse-head terminals) 54. Fenêtre. (Window)



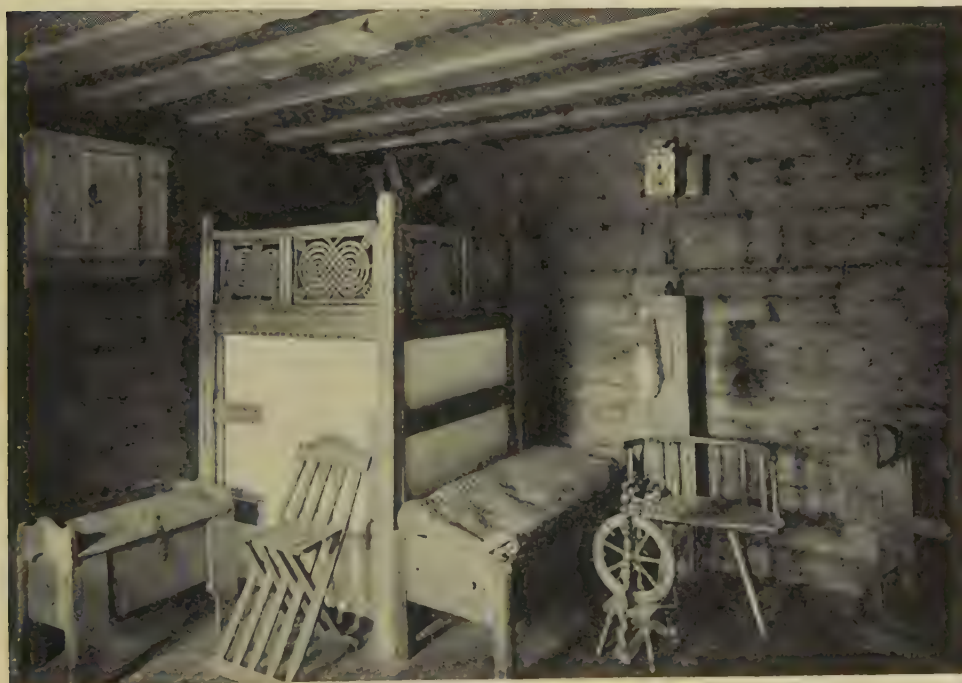
55. Tessin. Val Leventine. Chambre à coucher. (Bedroom at Val Leventine)



56. Misox. Intérieur de chambre. (Musée de l'Engadine) (Misox. Interior of a room)
(Engadine Museum)



57. Grisons. Haute-Engadine. Chambre de paysan à Zuoz (Musée de l'Engadine).
(Peasant's room at Zuoz—Engadine Museum)



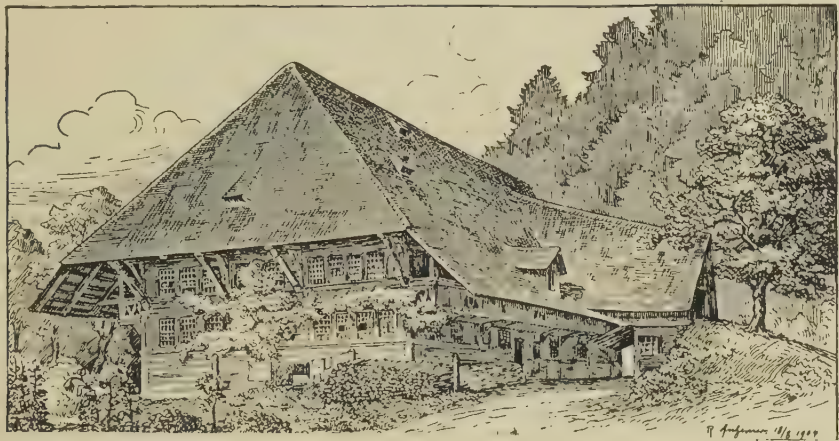
58. Basse-Engadine. Chambre à coucher, avec poêle. (Lower Engadine. Bedroom with stove)



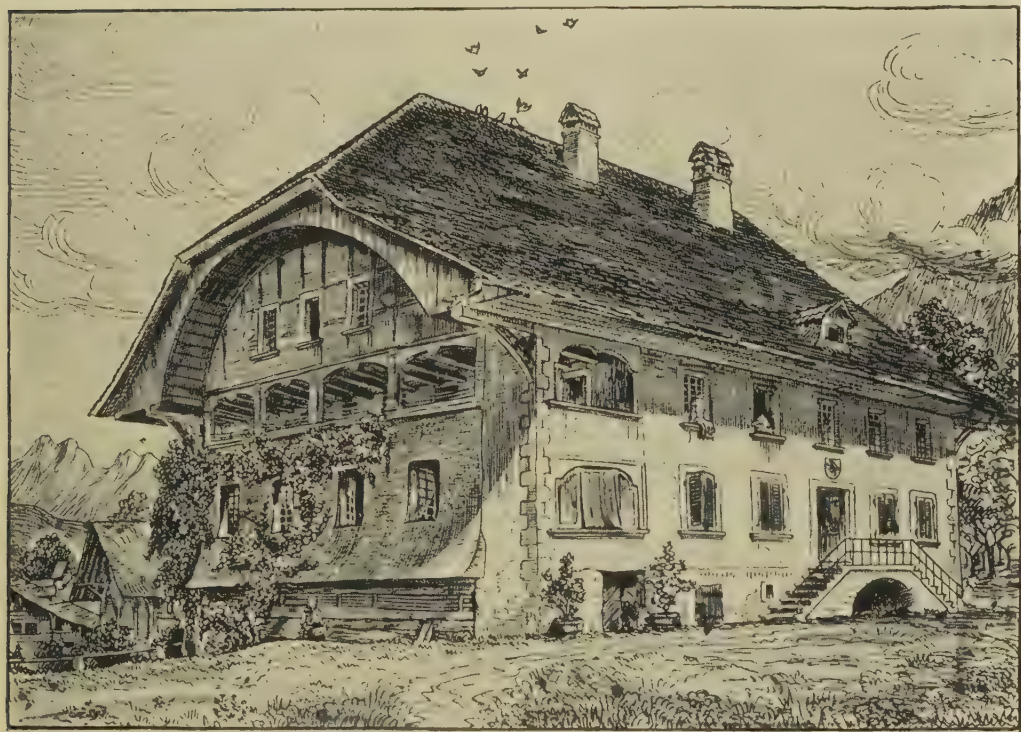
59. Fribourg. Ferme-auberge, "Au Cœur," à Kurstalden. Construction dite à pan-de-bois.
(Fribourg. Farm-inn, "The Heart," at Kurstalden. Style known as "à pan-de-bois")



60. Thurgovie. Ermatingen. Lac de Constance. Bahuts des fenêtres peints (voir 82). Construction dite à Règle-mur, de type souabe. (Thurgovie, Ermatingen, Lake Constance. Upper casings of windows painted (see 82) Constructed in Souabian style, called "Règle-mur")



61. Berne. Ferme à Lützelfüh. Emmenthal, 1748. Construction à pan-de-bois.
(Berne. Farm at Lützelfüh. Emmenthal, 1748. Style "à pan-de-bois")



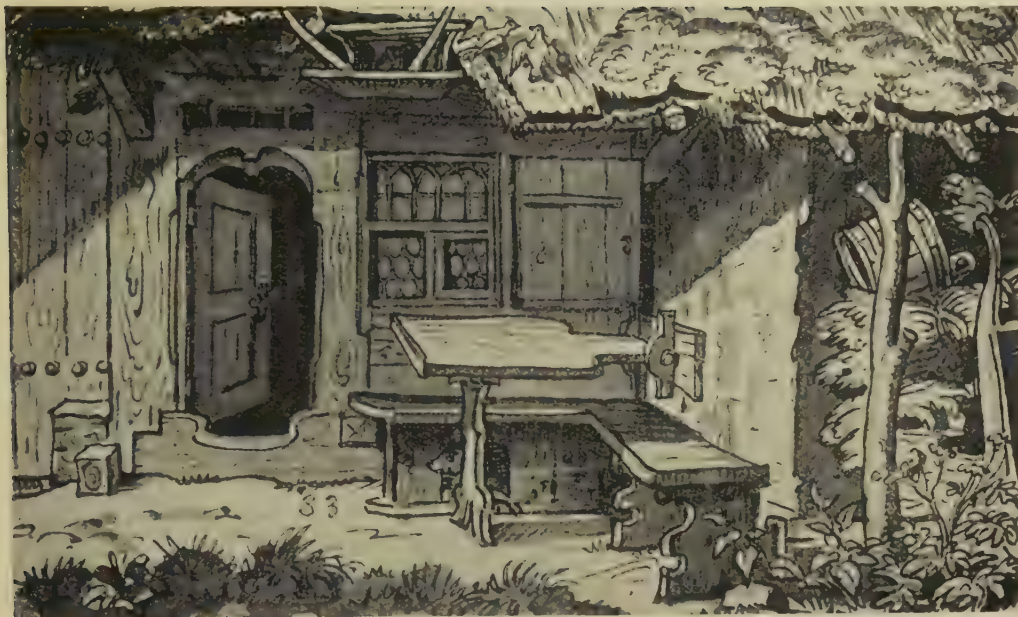
62. Berne Ferme-auberge. "A l'Ours," à Wimmis, Simmenthal. Maison "à trois compartiments" en
partie en maçonnerie. (Berne. Farm-inn, "The Bear," at Wimmis, Simmenthal. Built partly of stone)



63. Argovie. Ferme couverte de chaume. (Argovie. Thatched farm)



64. Berne. Environs d'Anet. Ferme couverte de chaume.
(Berne. Neighbourhood of Anet. Thatched farm)



65. Argovie. Devant d'une ferme. Banc et table se repliant contre la paroi.
(Argovie. Entrance to farm. Bench and table fold back against the wall)



66. Berne. Environs. Devant d'une ferme. Petite fenêtre avec vitres à cul-de-bouteille, galerie et œillets.
(Berne district. Front of farm. Small window with bottle-glass panes, gallery and loop holes)



67. Schwytz. Chalet au pied des Mythen. Toit couvert de tavillons et chargé de pierres. Avant-toits au-dessus des fenêtres. (Schwytz. Chalet at foot of the Mythen. Roof covered with shingles and weighted with stones. Penthouses over windows)



68. Unterwald. Chalet à Alpnach. Avant-toits au-dessus des fenêtres. Bahuts des fenêtres peints; volets à glissière. (Unterwald. Chalet at Alpnach, with penthoused windows, painted window frames and sliding shutters)



69. Berne. Chalet et écurie, près de Meiringen. Polychromie de la façade. Toit peu incliné, très vaste. Consoles. (Berne. Chalet and stables near Meiringen. Façade in colours, flat pitched corbelled roof)



70. Zoug. Chalet près d'Arth. (Chalet near Arth)



71. Unterwald. Chalet. Poutres qui soutiennent l'auvent assemblées en pendentifs. (Unterwald. Chalet, showing projecting beams supporting penthouse)



72. Lucerne. Toit à quatre pans, dont deux très courts aux pignons. (Lucerne. Roof with hipped gables)



73. Berne. Grasbourg, près de Schwarzenbourg. Chalet partie sur pilotis. Façade de bois. Façade latérale en règle-mur. (Berne. Grasbourg, near Schwarzenbourg. Chalet built partly on piles, wooden façade)



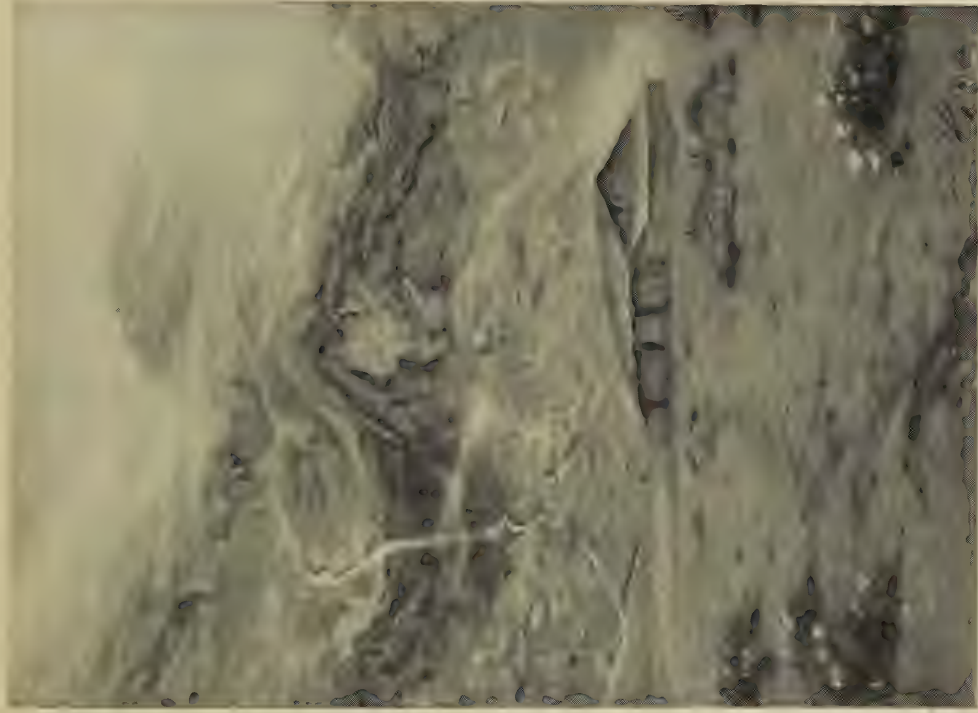
74. Berne. Vallée de Habchern, près Interlaken. Galerie d'un chalet. (Habchern Valley, near Interlaken. Chalet balcony)



75. Valais. Val d'Illiez. Champéry. Chalet Avantey, 1778



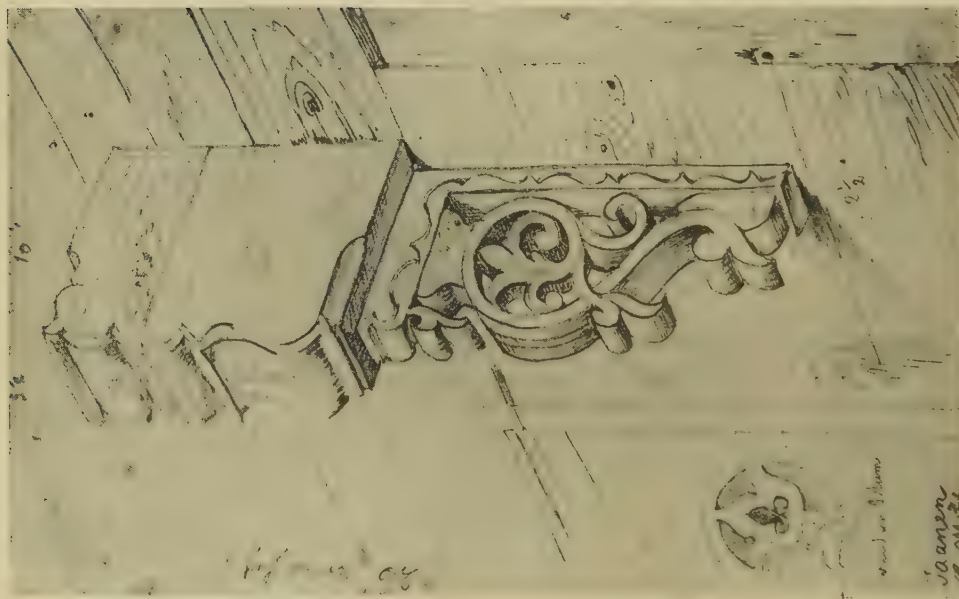
76. Valais. Messe à la chapelle de La Sage. Chalets à plusieurs étages en forme de tour. (Mass at La Sage Chapel. Tower-shaped chalets, several storeys in height)



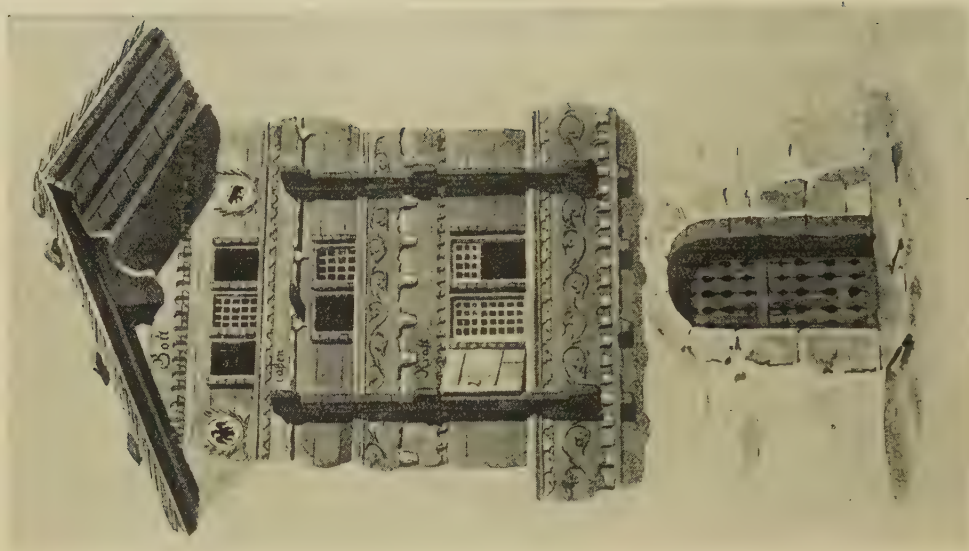
77. Berne. Oberland. Chalet-étable, à Hochk
(Chalet-stable at Hochkien)



78. Valais. Four à pain, près d'une maison décorée de peintures à fresques.
(Valais. Baking oven, adjoining house with fresco paintings)



79. Berne. Console sculptée à Saanen. Dessin de Gladbach.
(Carved bracket at Saanen, design by Gladbach)

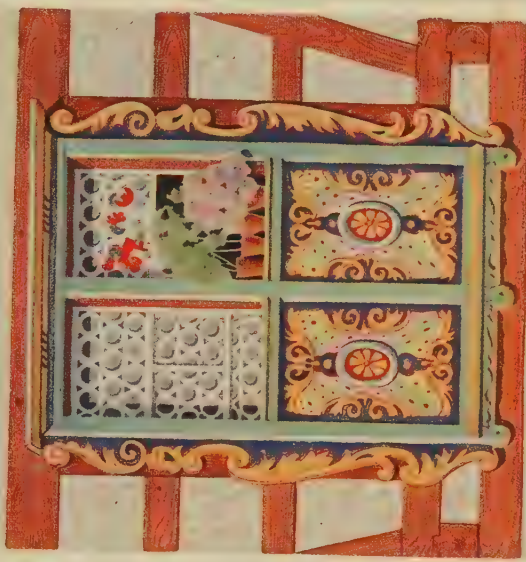


80. Berne. Façade d'un chalet du Kienthal.
(Façade of chalet at Kienthal)

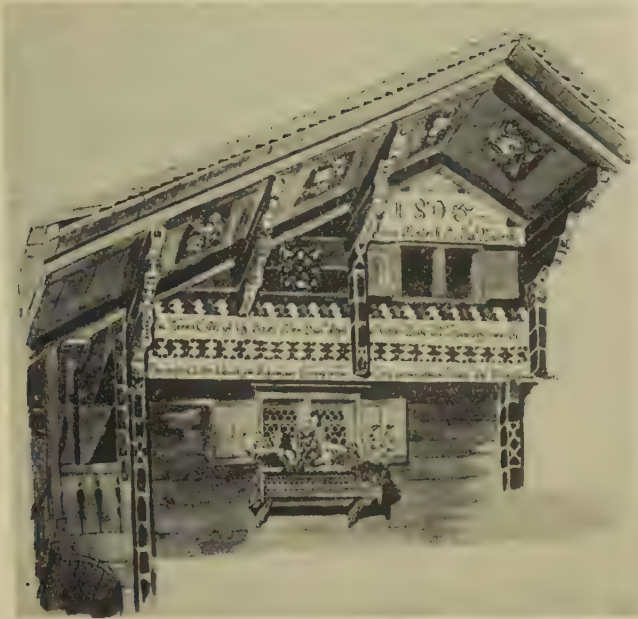


ERMATINGEN 1672.

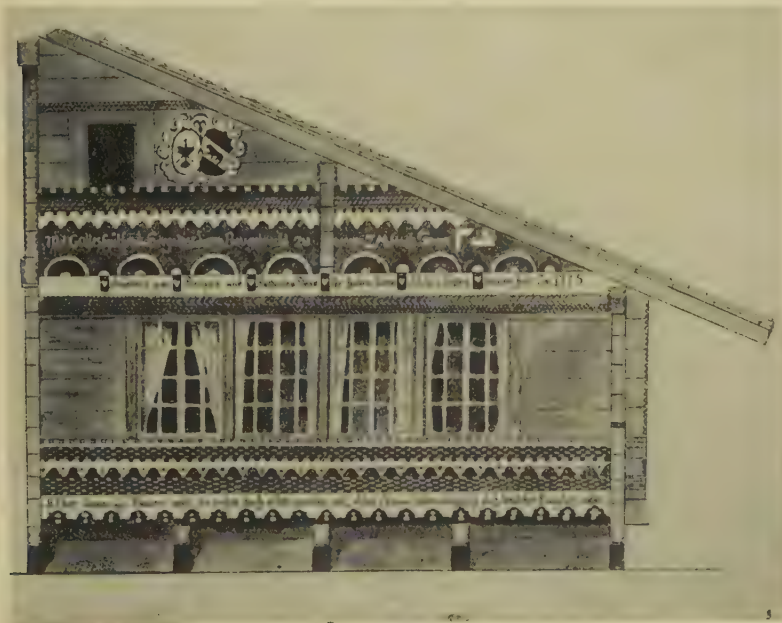
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81. Saint-Gall. Façade de chalet à Wattwil. Aquarelle de Gladbach. (Façade of chalet at Wattwil. Water-colour by Gladbach) 82. Thurgovie. Fenêtre à Ermatingen, 1672. Aquarelle de Gladbach. (Window at Ermatingen, 1672. Water-colour by Gladbach)



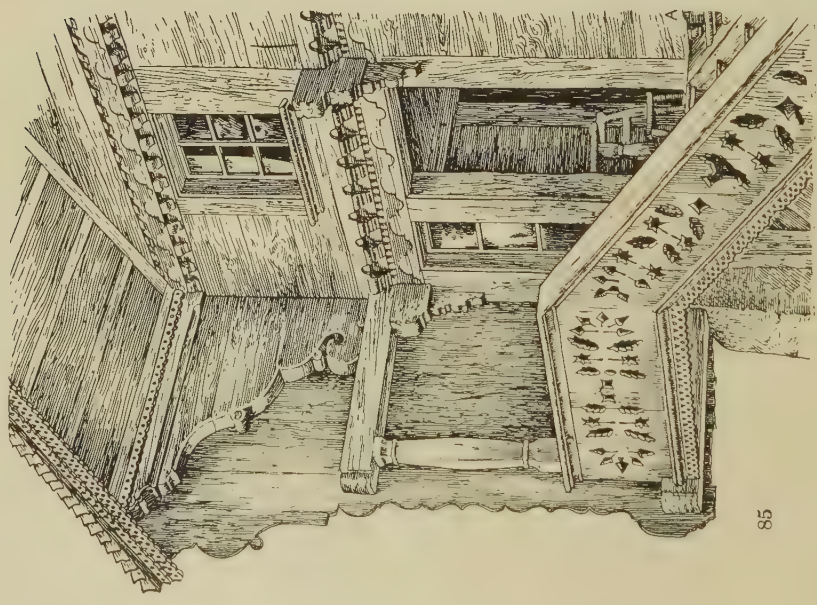
83. Berne. Jens. Dix-neuvième siècle. Polychromie. Le dessous de l'auvent, les tranches des consoles, peints d'ornements verts, rouges et violets, sur fond blanc, le blanc domine. Cadre de la fenêtre peint en vert. (Berne. Jens. Nineteenth century. Underside of penthouse and faces of brackets ornamented in green, red and violet on white ground, the white predominating. Window framing painted green)



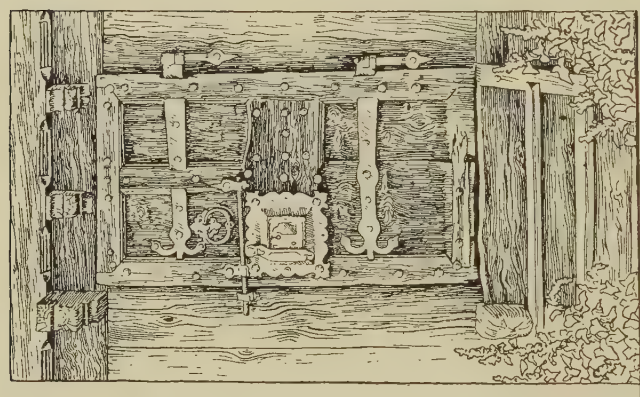
84. Berne. Meiringen. Chalet du seizième siècle restauré au dix-huitième. Polychromié. La frise au-dessous des armoiries est verte, blanche et rouge. La grande inscription du haut est blanche sur fond brun, les deux autres inscriptions, noires sur fond blanc. Les demi-rosaces placées entre les deux premières, sont roses sur fond vert, centre et pourtour blancs. (Berne. Meiringen. Sixteenth-century chalet, restored in eighteenth century. Frieze under armorial bearings green, white and red. The large upper inscription is white on a brown ground, the two others black on a white ground. The half rosettes between the first two are rose-coloured on green ground, with centre and borders white)

CHALET DES ALPES

ALPINE CHALET



85



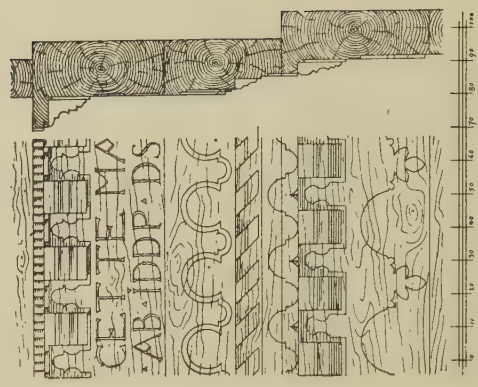
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87

DIEU, BENIE CETTE MAISON TOUS CEUX QUI LA
POSSÈDERONT ÉTERNEL SONS LE CONDUCTEUR DE
SON BATISSEUR JEAN ROUDOLPH COTTIER BANDERET.

88

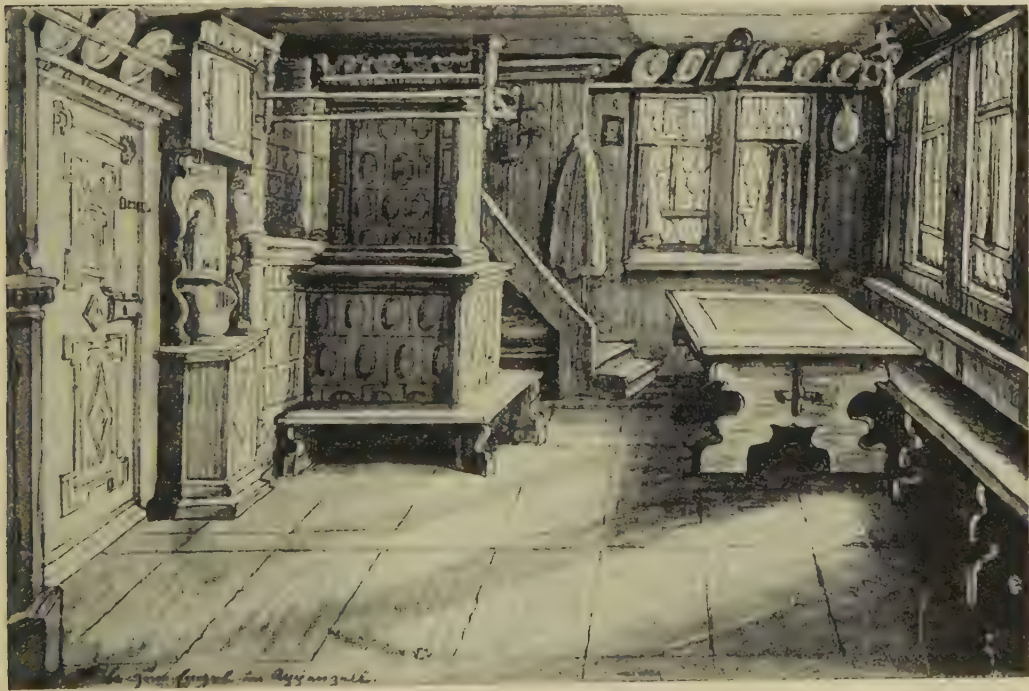


89

VAUD. PAYS-D'EN-HAUT. ROUGEMONT. DÉBUT DU DIX-NEUVIÈME SIÈCLE. (VAUD, UPPER REGION, ROUGEMONT, EARLY NINETEENTH CENTURY)
85. Escalier. (Staircase) 86. Porte. (Door) 87. Profil d'une console. (Contour of bracket) 88. Inscription de la maison d'Ecole, 1701. (School-house inscription,
1701) 89. Ornement de la façade. (Façade ornamentation)



90. Saint-Gall. Toggenbourg. Poêle dit "à assiettes," voir 397. (Example of " Bench " stove, see 397)



91. Appenzell. Intérieur de la maison "à l'Ange." (Interior of house "à l'Ange ")



92. Berne. Chambre à coucher. (Bedroom)



93. Berne. Intérieur à Unterseen. Dans le fond, la Jungfrau.
(Berne. Interior at Unterseen. Jungfrau in background)



CHANGES in character of rural household furniture have not only kept pace with those in architecture, but have in many instances preceded these. Introduced from abroad, brought in by officers in the service of Germany, France, or Italy, articles of furniture in Renaissance or Louis XIV style, crossed our borders long before either the pilasters, mouldings of antique style, or Mansard roofing while, on the other hand, penetrating but slowly to the remoter valleys, where styles were strangely behindhand in gaining a hold.

In the Middle Ages, rustic furniture emanated from the monasteries. Following the example of Cluny, Romainmôtier was founded in 919, Payerne in 962, and the discipline of St. Benoît exercised at that period a preponderating influence in the Cantons. The monks were tillers of the soil, architects, masons, joiners. To the greater glory of God, they devoted what they drew from the debris of Roman civilisation. Alike in construction and ornamentation, whether of cloister or chest, the same principles guided them; and, as may be seen in a Romanic coffer in the Museum at Sion, the chest-makers decorated in series of semi-circular arcades and rosettes, the furniture destined for convent use. Such decoration was subject, first to the tools available, next to the material to be worked: dependent on the draughtsman's compass, its style was necessarily geometrical. Through the decorative art of early Christianity it has links with that of remote antiquity. Archæologists see in its star-shaped or petalled rosettes its lightning-rayed discs, an emblematic survival of sun-worship. Experience tells us, more surely, that such embellishments sprung naturally from the carpenter's compass, whose curves, entwined in some selected order, created these solar wheels and discs—while, presenting, as such figures would, the forms of flowers, the addition of stalks and petals naturally followed. Again, the kind of wood used, imposed special treatment in the way of carving. Pine wood cuts differently from beech, oak from maple, and thus the material plays its part in imposing design. In our genuinely rural furniture this Romanic decoration has been perpetuated, and maintained, from century to century, and is in daily use by the village worker. (Fig. 95, 96, 105, 119, 120, 135, 137, 138).

That style which continues to be known as Gothic contributes the mode of carving in low relief on a coloured ground, adopted in its turn by the

Renaissance, and which, easy of execution, allows the reproduction in wood, of the marvellous creations of the cathedral sculptor artists. The Valais coffer (Fig. 106) made in 1449, for Batholomeo Pereti unites Romanic ornamentation to an exceedingly curious Gothic inscription, thus evidencing a twofold inspiration, as in the same way, does a Gothic desk, now in Basle Museum, originally made for an Augustine convent, decorated on the outside with scenes of fabulous animals carved in low relief, the interior having the geometric Romanic ornamentation cut out with the gouge. Our mountaineers are familiar with the form of its feet—cut from two thick planks, joined by a fastening bar. In the National Museum is a Gothic table from a nunnery at Zurich, which, save for the low relief carving of its drawer, is identical with those tables so numerous about thirty years ago in the beautiful Simmenthal chalets. Like those of the Basle desk, its feet are cut from planks; and the slate let into its surface, and on which the Mother Superior did her accounts, is still used by the Erlenbach or Diemtigen farmer for the same purpose.

From this same period, as may be seen by the reconstructed Fraumunster rooms in the National Museum, the interiors were wainscoted, and their ceiling beams outlined in bright colouring. Simultaneously with the convent the lord of the domain embellishes his abode: thus, in 1505, an artist, one "Jacobinus de Halacridis, ligni faber," carried out for the house of the Supersax family of Sion, a very admirably carved and painted ceiling, while at Faïdo in the Leventine, in the year 1582, two brothers caused to be carved in low relief on the brackets supporting the window entablature of their handsome new chalet various scenes drawn from Holy Writ—St. Martin dividing his cloak; Christ on the Cross; the Holy Virgin in Her Glory.

One may thus say, speaking broadly, that during the middle ages, rustic furniture was modelled on that of the convent. Carried out on simple lines, made to wear well, the influence so exercised was long lasting and nothing was constructed other than the indispensable—bed, table, bench, sideboard, coffer—this latter of manifold uses. The coffer "cophinus" is the Roman basket, hence the "coffin"—the name given by our mowers of French Switzerland to the case enclosing their whetstone (Fig. 177 to 179)—while, for the English, "coffin" denotes the burial casket. Numerous proverbial expressions, connected with the word afford proof of its importance. For long will the "coffer" retain its place as the peasant's chief article of furniture, and that wherein he keeps his most cherished possessions.

The interior enrichment of Swiss dwellings dates from the Renaissance. Mercenaries, returning from Italy loaded with plunder, brought, with their spoils, including costly furniture, a taste for luxury; many of them, Urs Graf, Manuel, Hans Leu, being in addition designers, carvers and painters

—and with these scarred and heroic troopers, waving their torn banners, entered also a veritable rush of new ideas. Foreign service having enriched him, the mountaineer desires for his dwelling the same meed of admiration, as was accorded to that of the noble. Before his eyes he had seen erected in 1520 at Lucerne the “Göldli” Palace, the first example of that Renaissance architecture, which from the mid sixteenth to the mid seventeenth century, was to come into general vogue. Little by little the low relief carving disappears from the interiors. Round the walls, the woodwork reaches only to about a man’s height, or is cut by a cornice—squared columns capped by semi-circular arches divide the panelling—rich ceilings subdivided or lozenged, take the place of those of beams. Various woods, and inlayings, in the Italian style, enrich the wainscoting. In the Stateroom of the Pestalozzi house at Chiavenna, built in 1585, and now reconstructed in the National Museum, we see the first stage in this movement. In the following century, about 1630, rises at Schwytz the splendid residence of Reding, with its carved and inlaid woodwork, and of about the same period, is the Rosenberg Höfli at Stans. The rich middle class were not long in following the example of the aristocracy—one Abraham Gaberel, for instance, caused to be built for him at Gléresse about 1660 the mansion, one room of which is now in the Berne Museum. In most of these interiors, pieces of furniture, such as washstands, sideboards, the benches under the windows, or round the stove, are mostly fixed to the wall, forming part of the wainscoting, and thus being portions of the structure itself. Mercury headed pillars frequently replace the half column, as for example at the Gléresse house, and the Italian buffet (*credenza*) ousts the sideboard, and receives, in particular, the glass ware. Deriving its name from “*credere*”—implying perhaps “good faith”—it was hereon that, in an age when princes had good reason to dread poison, the formal testing of the liqueurs and wines about to be served to them, was carried out—whence the saying “*far credenza*.”

Up to the close of the eighteenth century rustic interiors remained as a whole an adaptation to the peasant’s mode of life, and to the canons of art of his canton or valley, of the decorative principles of the Renaissance, successive changes of style merely bringing, and this but slowly, alteration in detail. The sideboard, the buffet, the desk with its fork (Fig. 108), the clock-weight case (Fig. 112), perhaps a folding table (Fig. 57), often the bed, remained part and parcel of the wall. The scalloped wainscoting of the eighteenth century rarely passed from *château* to farm. The massive Gothic table, with its special feet, its slate tablet, its extra leaves for service at feasts, held its own alike against the round table of the Renaissance, that of Louis XIII, or that with the feet of a hind; and its manufacture continues during much of the nineteenth century (Fig. 91)—just as the Grisons chair of Renaissance style retains its place, side by side, with the “lad-

der " chair, or the " bergère " armchair. On the other hand, the outlines of most of our carved or inlaid peasant chairs, are of the Renaissance (Fig. 126 to 128). In the château of la Sarraz, may be seen two chairs from a convent, one the property of the tailor lay brother, the other that of the lay brother-guardian of the convent keys. A pair of scissors and a bunch of keys complete the carved ornamentation of their backs; in the same way a cobbler's nineteenth century chair, from a Bernese village, betrays a similar desire for individualizing an object (Fig. 129). Designs for cake moulds in particular, rich as these are in variety, and eminently instructive as a history of manners—meriting on this account alone special study—retain for the most part characteristics of the closing middle age (Fig. 144), as also of the Renaissance (Fig. 145, 147, 148, 153). As regards coffers (Fig. 97 to 102, 105, 107, 110, 111), these remain, in the simplest of interiors, the most favoured article of furniture, and the one of all others, which affords the best possibility of appreciating the oneness, and at the same time the diversity, of Swiss popular art.

Under Louis XIV French influence succeeds to that of German, and to that of the Italian Renaissance. His Ambassadors, settled at Soleure, through treaties skilfully arranged, first with the Catholic, later with the Protestant Cantons, were able ere long to dictate their will to the Swiss. The Revocation of the Edict of Nantes brought streams of refugees, carrying with them their arts, sciences and industries, and so hastening alike among noble and middle classes, a change of tastes. With the peasant class, however, the new fashions affected detail only, and left untouched Renaissance traditions. They reduced the rôle of " relief " and contrived larger plane surfaces, resulting in the greater importance of marquetry, and in adding, specially in Central and Eastern Switzerland, decorative painting. Manners were softening; the century of conversation, of freer intercourse, had opened, and, in front of every house, the stone or wooden bench appears. Nor was the spread of the Jesuit style without its reflex, and though perhaps leaving untouched the linings of the wall, yet, with articles of furniture or frames for religious prints, the fantastic passed from Church to rustic abode. Finally arrived Louis XVI, his style obtaining up to the middle of the nineteenth century, to be supplanted, now and again, by that of the English, affected by a middle class rendered Anglophile through hatred of Napoleon.

Next to those cupboards, embellished with devices, birds, etc.—such for instance as the graceful Fribourg cupboard—the painted furniture of the peasant abode, bears most strongly the impress of the eighteenth century. At once cheap, capable of being made of pine, and of receiving applied mouldings, like the stove, it readily lent itself to scenes of daily life, to the depicting of beings and flowers in their natural colours. Since the Gothic style, this method of decoration had never been entirely discarded—an

exquisite Thurgovian coffer, trunk-shaped, in Geneva Museum, dates from the sixteenth century. It cannot however be said to have become really general before the end of the eighteenth century when practically everything was painted—bed, cradle (Fig. 136), sledge (Fig. 131, 133), the old-time rustic clock all of wood (Fig. 140 and 141), the chest, the coffer and most of all the cupboard, the “*armoire*.” This latter had long ceased to fulfil its original function, and, turned to peaceful use, was now to harbour wearing apparel. Its ample panels afforded full scope for the painter’s imagination. A sideboard of 1797, made for a young Appenzell girl, Suzanna Barbara Böchlin (Fig. 94), is a typical example of this persistence of the blending of styles, as applied to rustic furniture. Architecturally and in its applied decoration, it is pure Renaissance—while the floral paintings on the centre panels and on the borders of the pilasters are wholly Louis XVI.

On figured cupboards, most of which, though in shape of the eighteenth century, are actually of the nineteenth century, the artists delighted in representing the seasons, scenes of field work, the ages of life (Fig. 117), callings, and now and again, portraits. These painters were specialists, established mostly in rural towns, such as Appenzell, Berthoud or Thoune. The peasants either brought them for decoration the objects made in their own villages, or the artists carried out their work in the peasants’ own homes.

In the rustic joiner we see the chief decorator of the village. If by nature he follows handicraft, he is none the less, like his neighbours, a peasant, and has the herdsman in his blood. In creating he speaks a language familiar to them, and close contact with nature unceasingly renews inspiration. As a child a mountain apprenticeship as cowboy has been his, with its consequent enduring impression on his mind. The cabinet maker of Aeschi, of Gruyère, or he of Wyler, to whom we owe so many cherished objects (Fig. 112, 114), afford clear proof that among our rustic artists, the creative strain only ceases to function when it finds no outlet, otherwise it persists, strong and robust. Like their ancestors they desire nothing better than to continue to fashion and carve the sign of the communal house (Fig. 130, 132), the sledge, put together by the cartwright (Fig. 131, 133), the bread moulds (Fig. 152, 154), or the badges for the ploughman or postillion (Fig. 151, 156).

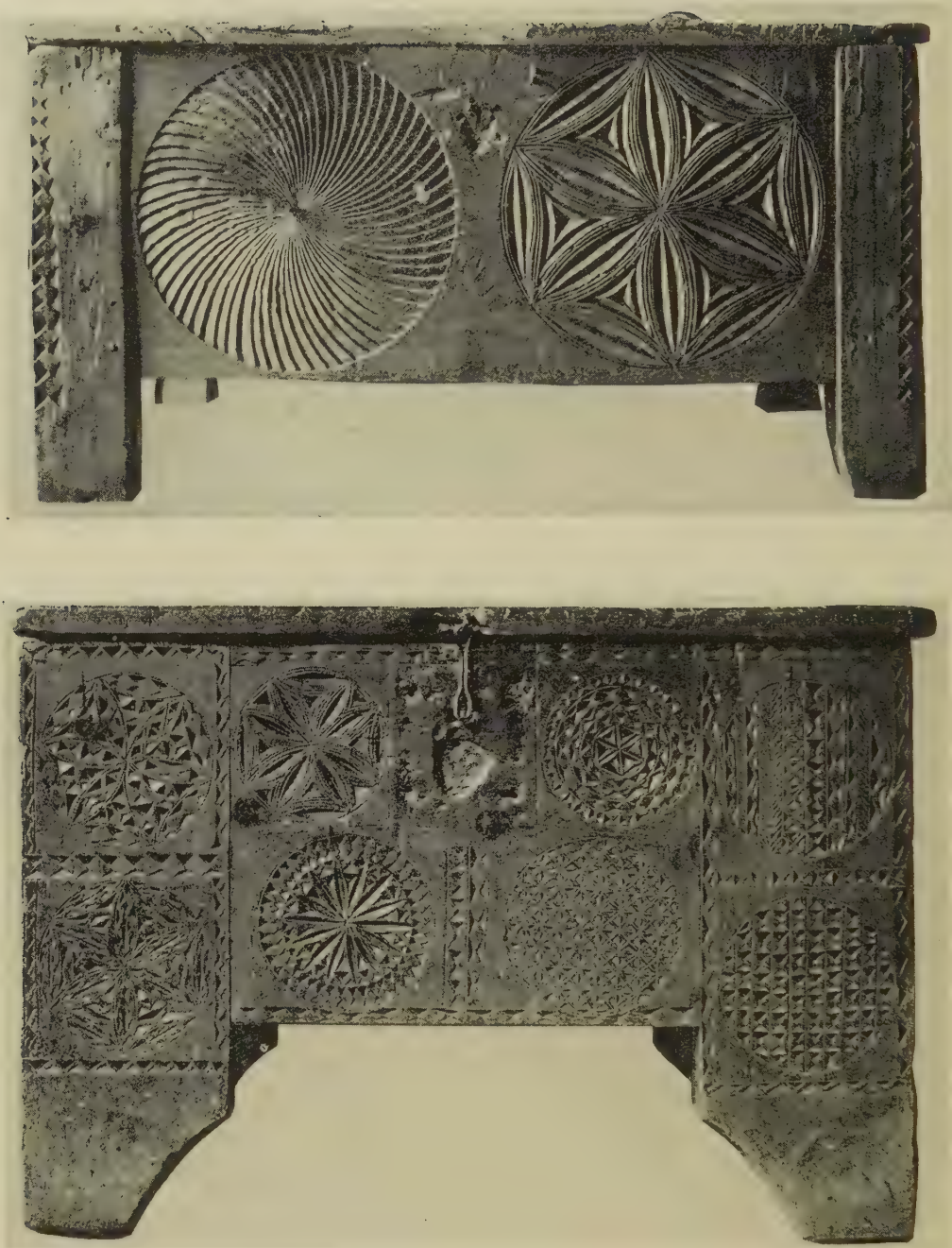




94. Appenzell. Armoire peinte, 1797. Aquarelle de Emil Schulze. (Painted cupboard, 1797. Water-colour by Emil Schulze)



95. Appenzell. Un atelier de menuisier de village. Panneau d'une armoire peinte.
(Village joiner's workshop. Panel of a painted cupboard)



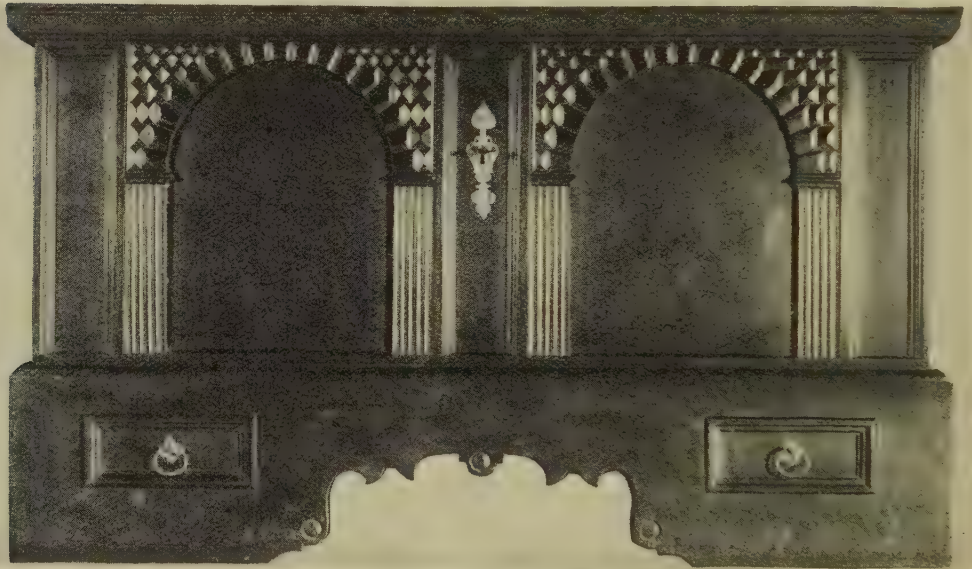
96. Grisons. Coffres du seizième siècle. (Sixteenth-century chests)



97. Grisons. Fetan. Coffre avec incrustations en marqueterie, daté 1707. (Grisons. Fetan. Inlaid marquetry chest, dated 1707, 98. Bâle. Coffre, daté 1594. (Chest, dated 1594)



99. Schwytz. Coffre avec incrustations en marqueterie, daté 1594. (Schwytz. Inlaid marquetry chest, dated 1594)



100. Schwytz. Coffre (Chest)



101. Berne. Frutigen. Coffre incrusté, daté 1643. (Berne. Frutigen. Inlaid chest, dated 1643)



102. Berne. Emmenthal. Coffre de style italien, dix-septième siècle. (Berne. Emmenthal. Seventeenth-century chest in Italian style)



103



104



105

103. Valais. Lötschenthal. Petite armoire d'angle. (Valais. Lötschenthal. Small corner cupboard)
 104. Valais. Lötschenthal. Armoire de colporteur, se portait sur le dos avec des bretelles. Sculptée et peinte, datée 1770. (Valais. Lötschenthal. Carved and painted pedlar's box, carried by shoulder straps on back, dated 1770) 105. Berne. Aeschi. Panneau d'un coffre incrusté de bois de couleur. Dix-huitième siècle. (Berne. Aeschi. Eighteenth-century chest panel inlaid with coloured woods)

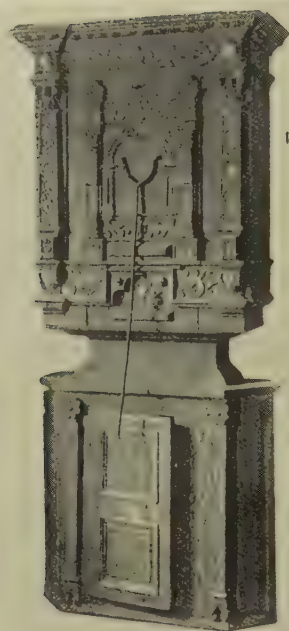


106



107

106. Valais. Coffre couvert d'une double inscription latine et germanique, indiquant qu'il a été fait pour Bartholomeo Pereti, de Bormio, en 1449. (Valais. Chest bearing double inscription in Latin and German, indicating that it was made for Bartholomeo Pereti, of Bormio, in 1449) 107. Saint-Gall. Toggenbourg. Coffre incrusté, daté 1626. (Inlaid chest, dated 1626)



108.



109.

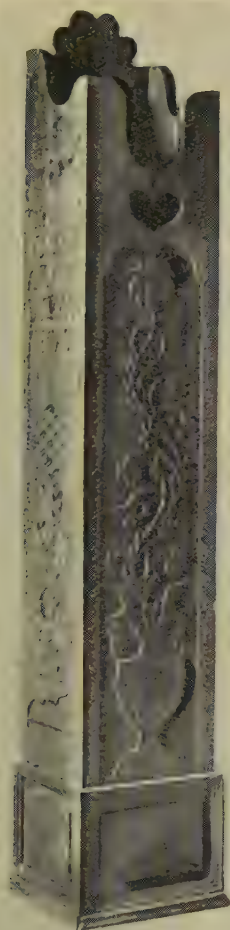


110.



111.

108. Grisons. Engadine. Armoire-bureau; la porte du corps supérieur, soutenue par une fourchette, forme table. (Grisons. Engadine. Cupboard writing desk. The door of the upper portion, supported by fork, forms a table.) 109. Grisons. Engadine. Armoire lave-mains, sculptée et incrustée. (Carved and inlaid cupboard washstand.) 110. Tessin. Coffre sculpté. Dix-septième siècle. (Tessin. Seventeenth-century carved chest.) 111. Berne. Coffre sculpté de style renaissance. Dix-septième siècle. (Berne. Seventeenth-century carved chest in Renaissance style.)



112



113



114

112. Valais. Lötschenthal. Boîte pour protéger les poids d'une pendule, faite à Wyler, en 1910. (Valais. Lötschenthal. Clockweights case, made at Wyler 1910) 113. Tessin. Panneau d'un coffre incrusté. (Tessin. Inlaid panel) 114. Petit coffre, fait également à Wyler, en 1910. (Casket, made at Wyler, 1910)



115. Suisse du Nord. Thurgovie probablement. Coffret peint d'anémones, de muguets et de tulipes.
(Northern Switzerland. Probably Thurgovie. Casket painted with anemones, lilies of the valley and tulips)



116. Argovie et Thurgovie. Coffrets peints. Aquarelle de Jean Bernard. (Painted boxes. Water-colour by Jean Bernard)



117. Appenzell. Armoire ornée de peintures représentant les Ages de la Vie et datée 1823.
(Appenzell. Wardrobe painted with scenes representing the Stages of Life, dated 1823)



COFFRETS ET PETITES BOÎTES SCULPTÉES DU LÖTSCHENTHAL, DIX-HUITIÈME ET DIX-NEUVIÈME SIÈCLES. (CARVED CASKETS AND BOXES FROM LÖTSCHENTHAL, EIGHTEENTH AND NINETEENTH CENTURY) 118-120, datés 1782, décorés de rehauts de couleur. (Decorations in colour relief, dated 1782) 121 et 122, reproduits à moitié de la grandeur naturelle. (Carved caskets one half natural size)



123

124



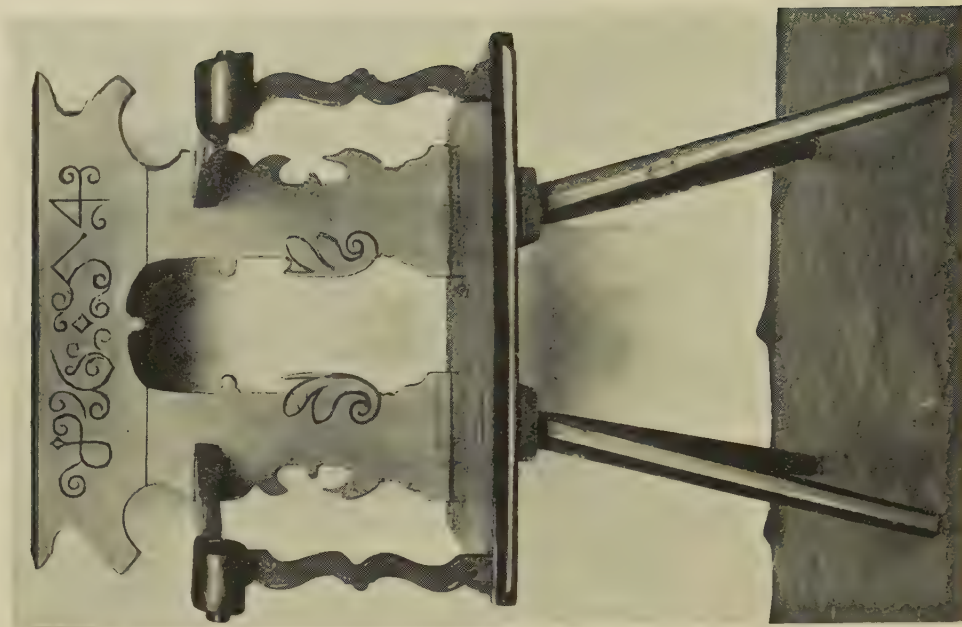
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COFFRETS SCULPTÉS DU LÖTSCHENTHAL. (CASKETS CARVED IN LÖTSCHENTHAL)

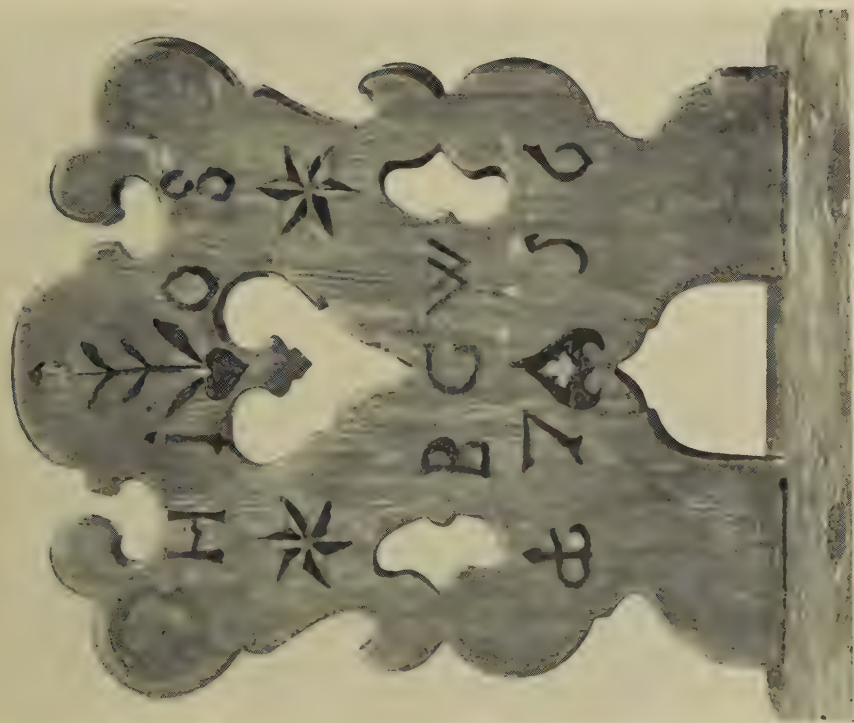
123. Daté 1764. (Dated 1764) 124. Fait en 1910. (Made in 1910) 125. Daté 1782. (Dated 1782)



126. Berne. Dossier de chaise sculptée. 1703.
(Carved chair back, 1703)



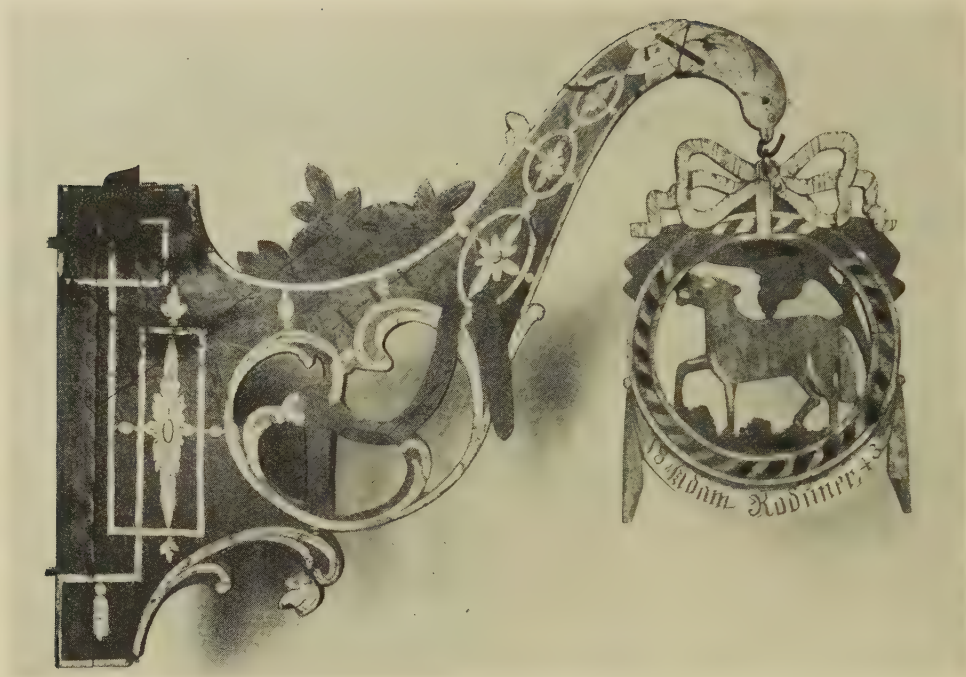
127. Lucerne? Chaise-fauteuil, datée 1654.
(Arm-chair, dated 1654)



128. Berne. Chaise. Dossier incrusté. 1756.
(Chair with ornamented back, 1756)



129. Berne. Chaise d'un cordonnier. Début dix-neuvième siècle.
(Early nineteenth-century cobbler's chair)



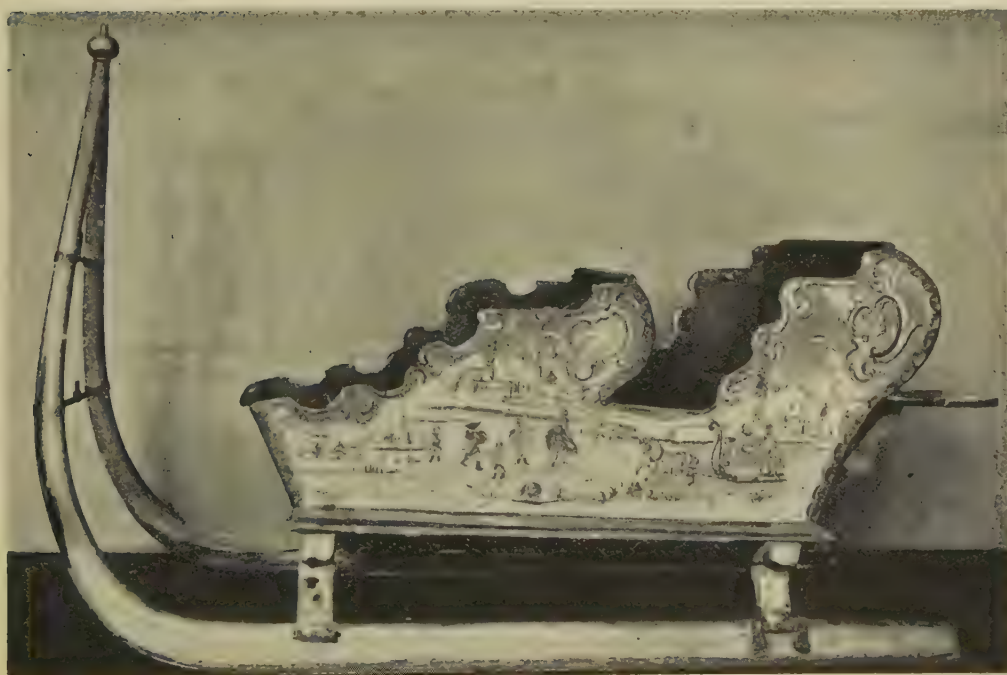
130. Saint-Gall. Enseigne: "Au Mouton," 1843, bois découpé et peint.
(Carved and painted wooden signboard, "The Sheep" 1843)



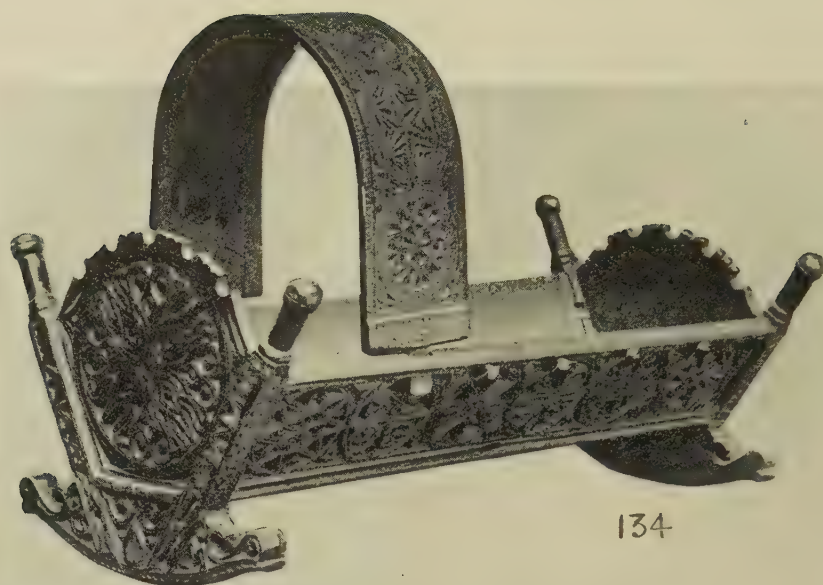
131. Saint-Gall. Berneck. Traineau avec siège sculpté et peint. Début dix-neuvième siècle.
(Early nineteenth-century sledge with carved and painted seat)



132. Appenzell. Enseigne: "Au Brochet," 1784, bois sculpté et peint.
(Carved and painted wooden signboard, "The Pike," 1784)



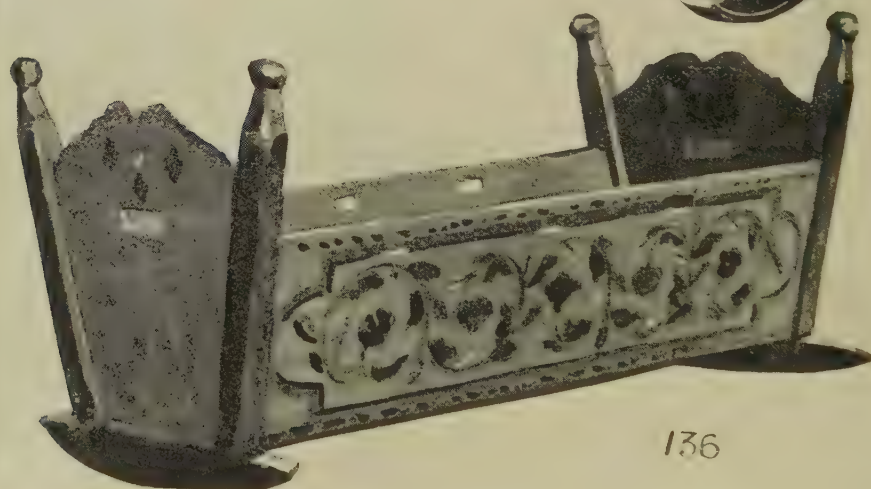
133. Thurgovie, Fischingen. Traineau découpé et peint: Scène de patinage. Fin dix-huitième siècle.
(Late eighteenth-century carved sledge painted with skating scene)



134

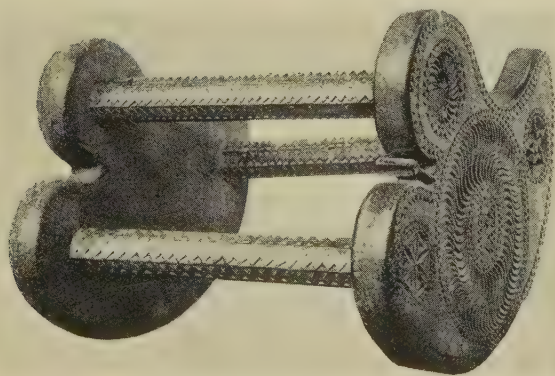


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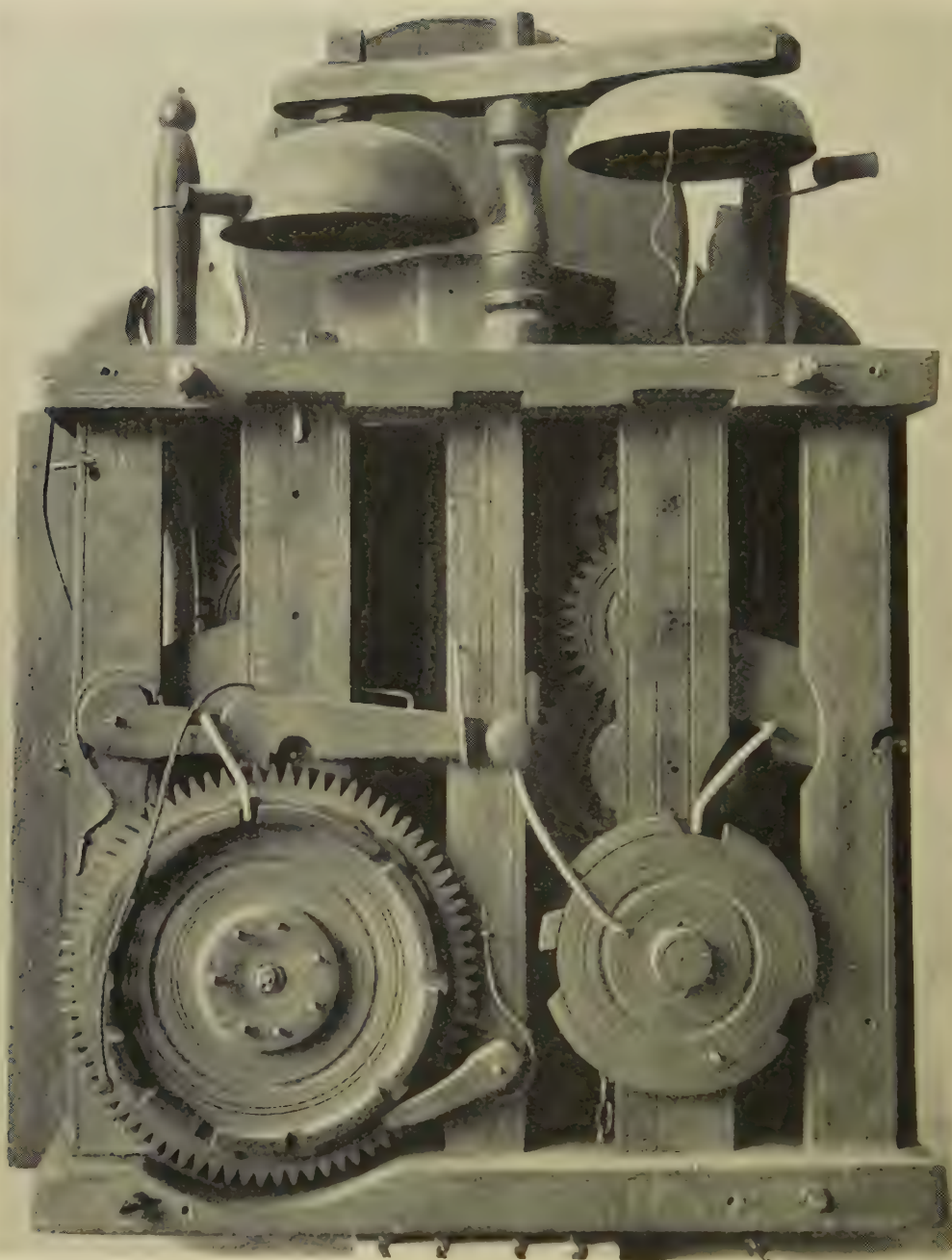


136

134. Fribourg. Gruyère. La Tour-de-Trême. Berceau. (Fribourg, Gruyère. Cradle from La Tour-de-Trême) 135. Valais. Berceau, daté 1812, avec boutons pour attacher les lanières qui maintiennent l'enfant. (Voir 22) (Valais. Cradle, dated 1812, with fastenings for straps to secure the child) (See 22) 136. Tessin. Berceau peint. (Tessin. Painted cradle)



137. Vaud. "Kottiaire" vaudoise. "Bettscheere" en Suisse alémanique. Se glisse entre le matelas et le bois du lit pour empêcher les enfants de rouler, datée 1729. (Vaud. Cot guard, dated 1729, placed between cot and mattress to prevent child from falling) 138-139. Valais. Tabourets de fiançailles du Lötschenthal. (Valais. Betrothal stools from Lötschenthal)



140. Saint-Gall. Toggenbourg. Mécanisme en bois de la pendule ci-contre.
(Wooden mechanism of clock opposite)



141. Saint-Gall. Toggenbourg. Pendule peinte, 1757. (Painted clock, 1757)



142. Saint-Gall. Toggenbourg. Pendule à poids, peinte et datée 1768. (Painted clock, dated 1768)
 143. Neuchâtel. La Brévine. Construite par Jacques Matthey en 1728. (Clock by Jaques Matthey, 1728)



EMPREINTE D'UN MOULE À GATEAU DE 1665. (IMPRESSION OF CAKE MOULD, 1665)

144. Assis sur un cuveau renversé, entouré d'objets domestiques tous brisés ou ébréchés, une sorte de fou couronné tient le cadenas qui lui ferme la bouche.—“On me nomme Personne,” dit l'inscription, “tous les objets c'est moi qui les casse, ce qui m'attriste car je ne suis pas responsable.” (Seated on an inverted tub and surrounded by broken or damaged household objects, is shown an idiot crowned and holding the padlock by which his mouth is closed. The inscription runs: “My name is Nobody—I break everything—which grieves me as I am not responsible”)



145. Berne. Grand moule à gateaux. (Berne. Large cake mould) 146. Vaud. Planche à beurre, dite "tavi,"
aux armes de la famille Perret, 1845. (Vaud. Butter pat, called a "tavi," bearing the arms of the Perret
family, 1845)



147. Saint-Gall. Empreinte d'un moule à gateaux, représentant l'Annonciation. (Saint-Gall. Impression of cake mould representing the Annunciation) 148. Zurich. Moule à gateaux, exécuté pour un des descendants de Pierre Füssli, fameux fondeur de cloches zurichoises, qui avait visité la Terre Sainte comme le rappelle l'inscription : " En 1536, Pierre Füssli était à Jérusalem." (Zurich. Cake mould—made for one of the descendants of Pierre Füssli, the famous bell founder of Zurich, who visited the Holy Land, as shown in the inscription : " In 1536, Pierre Füssli was at Jerusalem")



149-151. Saint-Gall. Marques de paysans pour imprimer sur des objets, sacs, couvertures, etc. (Saint-Gall. Stamps used by peasants to mark their utensils, sacks, coverings, etc.) 152 et 154. Valais. Moules à pain (très réduits). (Valais. Bread moulds, size much reduced) 153. Saint-Gall. Empreinte de moule à gateaux, représentant une femme qui file et des enfants. (Saint-Gall. Cake mould, representing a woman spinning and children) 155-157. Berne. Marques de paysans. (Berne. Peasants' stamps)



THE particular chalet we have examined is the winter abode—the chief dwelling place of the Swiss peasant. Others, far simpler, and higher up the mountains, are occupied only in spring and autumn—just so long as the cattle can feed round them. On the higher pastures of the Alps (using this word as understood by the Swiss), are the “summer chalets”—combined with stables—built either by individuals, or by communes.

In the Valais, every owner has his stable and every upland pasturage its hamlet (Fig. 9). In the Bernese Oberland, the owners of a stretch of pasture—specially if they are numerous—lease this to a master-armaili, who makes the cheese, and with his assistants looks after the herd.

The high mountain chalet, the “Hütte,” shelters under one roof the stable, the big room, with its hearth, the cheese store and now and again one or two small rooms. The big room, the “Tenne,” is the first entered. A heavy door, generally open to admit the light and to which is attached an inner door with a window in the upper portion, affords ingress. This spacious room, with its ceiling of beams, and without chimney, forms the common living room—the hearth, horse-shoe shaped, is a prominent feature, and by it hangs, from a revolving support, the great copper cauldron. The cheese press, the receptacle for skim milk, the rotary churn, (replacing the old cream beater) stand against one wall—on the partition are the wood utensils. In front of the narrow window—should there be one—are a table and a bench. One door opens on the stable—another on the dairy—the “Milchkeller”—always placed in the coolest spot (Fig. 158).

A ladder leads to the hay loft and to the herdsmen’s sleeping place. In the lower Alpine chalet, used in spring and autumn, is one large room, with its stove, and sometimes a second room, the “Gädelein,” which serves as bedchamber for the armailli and, should she accompany him, his wife. With their flat, two-sided roofs, almost reaching the ground, these low huts are nearly hidden in their surroundings—most are guarded against avalanches by spur shaped stone projections. Not unfrequently the very rock, which shattered the stable of the grandsire, serves to shelter that built in its place by his grandson.

It is here that many months of the year are spent by the armailli—where he leads as solitary an existence as that of a mariner on his boat. The shadows cast by the lofty heights, turn round his dwelling—lengthen and shorten in

turn—the only sounds are the roaring of torrents, the lowing of cows, the shrill whistle of the marmots, or the cry of the eagle. Should the “Foehn” wind blow, or tempest rage, God is his sole help, and when the thick valley mists rise, with their weird and shifting shapes, nature seems but the image of a dream.

Numerous indeed are the daily tasks—leading to pasture, watching over and milking the herd, measuring the milk, cleaning out the stable, cheese-making (a task reserved for the cheese master) (Fig. 158), taking these down to the village (Fig. 159), cleaning out the vast cauldron (Fig. 300), clearing away the stones flung by the avalanches on the pastures, mending fences at dangerous places, collecting wood for fuel, cutting hay from spots inaccessible to cattle—are among them. In the Oberhasli, on the edge of Lake of Brienz, at eventide the herdsman still summons his cattle by sounding his Alpine horn, or a goat’s horn trumpet. The former primitive instrument, some seven feet in length, consists of strips of pine let into one another and though the notes produced from them are few, yet their deep, long drawn out tones suggest man’s rendering of nature’s voice, and touch the imagination in the same way as does the call of the “Ranz des Vaches” in the Gruyère hills. “The sound of the Horn of my Alps came to me across the Rhine”—so sings the Swiss deserting soldier about to be shot on Strassbourg Bastion—“the call of my Alpine horn sought me over the Rhine, and at the voice of my country I plunged into the river, yet the fault is all the herdsman’s and not mine, my blood is on the “Cor des Alpes.”

In the Catholic Cantons, when the time for repose, the curfew hour, has come, the chief herd, accompanied by his servant, his assistant and the little cowboy, takes his stand on the chalet threshold, sets his lips to his goatshorn, or makes use of the tube (open at both ends employed as a milk filler)—to increase the carrying power of his voice—and chants either the Angelus or more usually, a prayer from St. John’s Gospel. It is the ceremony known in the St. Gall Oberland as the “Alpsegen” and on Mount Pilatus the “Blessing of the Cows”—by which the cheesemaker invokes the Divine blessing on his cattle. From pasture to pasture, from each valley side, taken up in regular turn by every cheesemaker, according to invariable order, the same prayer rises and re-echoes.

These pastoral people lead a hard and frugal life, one full of risks, broken only by a few brief pleasures, the wife’s or sweetheart’s visit, those of the owners of the herds, and above all by the Alpine wrestling meeting “Alps-tubete,” on some near level space, where the youths of two valleys meet and display their prowess under the eyes of the maidens, who to the accompaniment of the “Hackbrett” will later on be their partners in the dance. Sometimes too, by excursions to some neighbouring peak, from whose summit can be seen their church steeple or the site of their home, and from

which they bring back, stuck in their hat ribbon, the bunch of Edelweiss or *Artemisia* culled only by the bolder climbers.

But the day on which the herds are driven up to the high grazing grounds takes precedence of any other festival. The departure of the beneficent beasts for their upland pastures, from which they will return with renewed strength and well-being, assumes throughout Switzerland the character of an actual religious ceremony, one into which, as in the Thesmophories or the Lupercalia, the people throw their whole soul, and nowhere is the sight more impressive than in the Bernese Oberland, in certain of the old Cantons, and in the Appenzell. It is the end of May or early June, and the snows have melted on the highest grazings—for several days the herdsmen, helped by such men of the commune as are on duty, have been mending the routes, replacing the safety walls, putting the chalet in order. The rendezvous date is fixed, and cattle have arrived the night before. The chief herd is there with all his staff—clad in their short leg-of-mutton sleeved jackets, of coarse blue linen in the Gruyère, of black or brown fustian in the Bernese Oberland. Straw skull caps, bound with velvet, are worn by the Fribourg *armaillis*; those of the Bernese uplands are of leather, and nowadays, often of felt with broad brims—the Appenzellois fastening the ribands of these with silver buckles, and wearing short yellow tinted leather breeches, suspended by braces, ornamented with copper or silver work, and scarlet waistcoat, with metal buttons. The master herd inspects the well-groomed cattle whose shining coats glisten in the sun and whose impatient lowings fill the air. Between the bull's—the “Muni”—horns, he fixes a milking stool—the upstanding carefully carved single foot of which lends to the beast an air of grotesque kinship to an Unicorn. Round the neck of the cow—the Queen of the troop who will follow him and head the herd—he buckles the leather collar, with its badger hair ornaments and graved metal plaques, from which hangs the large deep-noted bell—the “toupin”—while on her forehead he fastens a be-ribboned bunch of flowers. Round his own hat is the crown of roses given him by his betrothed: a last glance is given to the range of hooks, from which hang the great shining cauldron, the wood utensils, the store of bread and potatoes; the short covered pipe—always in the Appenzell smoked upside down—is lighted, and he then utters a resounding “Yodlée,” echoed by all his companions. To the accompaniment of lusty bellowings, shouts, barking of dogs, trampling of hoofs, noise of bells and clappers, to the call of the deep-mouthed “toupin” and the imperious notes of the chief's voice—tââ-tââ-tââ—amid the enthusiastic admiration of the onlookers—slowly and steadily the fruitful herd starts on its way.

One watches it receding and moving up between the fences, knowing that—the ledge on which it is visible for the last time once reached—it will for a moment pause, and that the *armailli* and his companions, in that cadenced

and ærien chant—a Yodel wonderfully attuned, that “ Rugguse ” which brings tears to the eyes—will, through it, yield homage to the severe beauty of their Motherland.

Where the roads are good as in the Emmenthal and Lower Gruyère, a wagon, carrying the cauldron, the great churn, provisions, often a hen-coop, and cats, follows the troop. In the Valais, mules take the place as carriers, and invariably to their packs are added a few small casks of wine, to be drunk after the famous “ combat,” at which nearly every owner attends to look after his cattle; for each large stable boasts its “ battle ” cow. As soon as the grazing ground is reached, these bovine amazons, closely watched by their companions, engage horns in pairs, the vanquished returning one after another back to the ranks, and the one finally victorious, becomes thereupon “ Queen ”: and she, the summer through, will have the honour of wearing the special bell accompanying the title, and the still greater honour of heading her troop, without fear of rivalry, thus ensuring for her stable companions, clean and untrodden grazing (Fig. 407, 408, 411).

To the armailli falls the prime task of cheesemaking—to his assistant (valet) that of cleaning, with scrupulous care, the utensils needed for this operation, of storing the cheeses in the special shelter destined for their reception, of turning and salting them, of bringing them and splitting fuel wood; to the small servant, the “ bouèbe,” is confided the care of the goats, while on the herdsman, or cowman, devolves the care of the herd itself. In his lot are long spells of inaction—reclining on some rocky spur commanding the valley, he contemplates and reflects, finding that vast world in which he lives more mysterious and more to be feared the longer he studies it. Every flower brightening the rocks is familiar to him, the hour at which the chamois will visit the springs to lick their saline trickle is known to him; graven on his memory are the patterns, infinitely variable, yet unchanging in their sequence, woven by the cascade rushing beneath him, but he feels also, when at sundown there rises, close to the mountain summit, a soft musical murmur, that he is listening to fairy voices and that the cries he hears, mingling with the blast of the “ Foehn ” wind, are those of the dreaded “ Häuri ” the spirit of the Mountain.

Homo Faber! Man is essentially a worker, a creator, and this lonely herdsman is nearly always a worker with his hands: the artist is in him, and above all the carver; pencil and paper may not be his, but his knife is always with him, and with its blade he seeks to imprint on fragments of “ Arole ” (the Swiss Stone Pine) or larch, the image of his dream shapes. The human form, wild or domesticated creatures, flowers, may be his inspiring models, but he does not necessarily copy these or seek to reproduce them exactly as seen; rather he brings out their salient characteristics in lines above all adapted to the surface to be ornamented. Clumsy or coarse

though it may be, his work, closely linked to his material, has the essential quality of being decorative. If often subject to tradition, it still escapes the commonplace, and gives the impression that direct observation and intimate knowledge of nature have breathed life into it. Fantastic though it may sometimes be, it rarely outsteps the bounds of reality. The bear carved by him on a chair back may perhaps be clad, in place of fur, in a strange mantle made up of lozenges and rosettes, and yet will quite retain the pose and gait, at once powerful and soft, characteristic of the animal itself.

Taken as a boy by his father to the mountain he makes himself queer toys (Fig. 412 to 423) which his childish imagination transforms into familiar animals. Later on, when entrusted with the care of a herd, still bent on satisfying his craving to create, he first essays the carving of the objects most usually carried—his stick, pipe, the case for his whet-stone (Fig. 177 to 179), his family mark (see margin), are all embellished, as also the milk measure (see margin)—the handsome cream ladle (Fig. 168 to 172 and 185), the butter moulds (Fig. 146, 173) The Queen Cow's collar (Fig. 193, 195), or the single-legged milking stool (Fig. 181, 182, 197, 243). In winter, by watching the joiner or cooper, he picks up carpentry, and can thus attempt more elaborate work, not unfrequently associated with the thought of his betrothed, for whom he carves—a labour of love—the distaff handle, from a solid block of wood, small boxes (Fig. 121, 122), or caskets (Fig. 120), and it is for her that, on the coffer destined as her present on their wedding day, he depicts himself wearing his festival costume—leather cap, salt pouch across his shoulder—and urging his troop up the mountain paths (Fig. 175)—just as she may have seen him—joyful and radiant—greeting her on the day of the "Ascent" to the Alps. In time he is able to make covered cream pails—big milk buckets—on which with charming decorative fancifulness, he carves and colours dates, flowers, arabesques, animals, even the "armailli" himself, dressed in wide and creased breeches as he appears in print, and blowing his alpine horn (Fig. 174, 175, 180 and 183).

The above general remarks on Peasant Art are applicable to Switzerland as a whole, but each district has its own peculiarities, a few examples of which will suffice to show their variety and richness.

In the Tavetsch Valley (Grisons), the owners of a grazing distribute the proceeds of the sale of their cheeses, in proportion to the quantity of milk yielded by their cows. This is measured daily and the result recorded by notches cut with the knife on a many sided wooden block (see margin), each of which sides corresponds to two owners, and bears their "Family Marks." These marks or brands, partly symbolical, are frequently of very complicated design, have the force of a signature, and they generally pass by descent to the

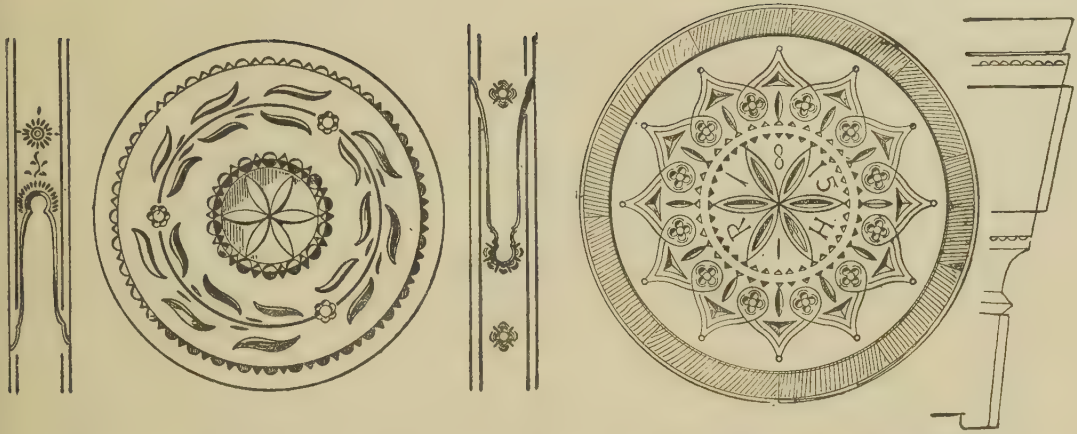




youngest of the family. It will readily be seen what a unique decorative scope is afforded by these signs to the Grisons herdsman, who not unfrequently converts these primitive account-books into veritable works of art. In the Lötschenthal, up to the close of the nineteenth century, such wooden "pasture books" were also used. These however were triangular, about three feet long, the edges carefully cut into notches. The number of notches—none of them alike—is fixed according to the number of those entitled to pasture. Every owner, on giving his cattle to the herdsman's charge, receives in exchange, the wedge of wood, corresponding to the notch indicating the number of cows, or head of cattle, in respect of which he has the right of grazing, and these are duly returned to him on his handing in the wooden wedge, token or tally, exactly fitting its notch. These wooden ledgers (see margin), ornamented by sentences, dates and arabesques, yield ample proof of the gift, inherent in our peasants, for suiting decoration to a given surface—wooden pegs, copper nails, panes of glass, pieces of metal, all afford field for their fancy. For instance, we see how the carved and coloured decoration on the two coffers (Fig. 118, 119) found at the Kummenalp in the Lötschenthal, is enhanced and brightened by the use of sealing wax.

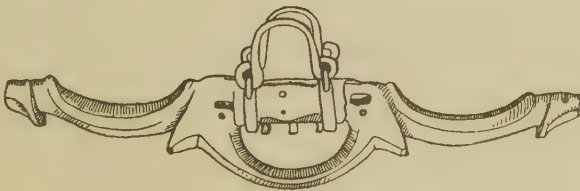
In certain of the higher valleys of the Tessin and Valais, it has for long been the custom of the herdsmen to carve out lamps from the soft stone found there—many of these having been still in use at the early part of last century.

In Eastern Switzerland, in Toggenbourg and the Appenzell, the entire population of which are pastoral, leather caps, braces, belts, tobacco pouches for the armailli, and cattle collars, are the work of specialists—curriers and coopers (Fig. 194, 342 to 347), these also making the implements needed by the cheesemaker, such as pails, measures, churns, vats, etc. These they embellish with incised ornamentation (Fig. 200, 201, 203), carved at the hoopjoins—on the outside of the bottom of the pails (these when empty are carried on the shoulder) and on the upper part of the vats (which shows above the head of the bearer), the favourite designs chosen being hearts, rosettes and flowers, these latter as a rule being daisies, forget-me-nots and the small lily "Ilge" (not to be confounded with the tulip) and which, rendered in wrought iron, serves as sign for so many of the Appenzell inns. These decorations are rarely emphasized by colouring, which by constant cleansing with hot water would rapidly disappear. Movable pail ends however, used largely for show, are both painted and carved, and are fixed to the utensils by the armailli himself the day he leads his troop to the mountains—when the bucket, resplendent in its gorgeous colouring, crowns his festal attire, and, the chalet reached, the ornamental false bottom is withdrawn, to be replaced only on the day when the return to the valley arrives.



The Bernese Oberland is the alpine region wherein this pastoral art attains its highest perfection and greatest variety. We remember having seen, in the Simmenthal, a chalet door carved out in marquetry work by a herdsman, and which alike in composition and execution was a masterpiece. The interiors of these Oberland huts are moreover particularly comfortable and even to-day give the exact impression, down to the smallest details, of what Freudenberger has left us in his drawings, and enables us to piece together the varied pictures which we have just sketched and so form an exact idea of the environment in which our pastoral art developed (Fig. 158). It is closely allied with that of the Tyrol, the Vorarlberg, Styria, and with certain districts of Italy, and this will be seen from the honecases, milk stool seats, cow collars and butter moulds, reproduced in the pages of the numbers of the *STUDIO* devoted to Peasant Art in these various countries. As to the wooden spoons of our shepherds, we have found similar among the shepherds of Epirus and Olympus—they are hardly distinguishable from those found in the *STUDIO* volume on Sweden—similar needs, similar conditions of life create among peoples the most diverse a similarity of thought, feeling and expression; and this explains why pastoral art is linked with primitive art, having its roots in that human nature, common to all.

It may be said of our own pastoral art, as Sydney J. A. Churchill has remarked on that of Italy, that, "as regards working in wood, the most characteristic of its results are due to the patient toil of unlettered shepherds and herdsmen."





158. "La visite au chalet." Aquarelle coloriée de S. Freudenberger. ("The visit to the chalet."
Coloured aquatint by S. Freudenberger)



159. Berger transportant le fromage. Tableau à l'huile par A. Baud-Bovy. (Herdsmen carrying cheese. Oil painting by A. Baud-Bovy)



160. Berne. "La Faiseuse de beurre," par S. Freudenberger. ("The Butter Maker," by S. Freudenberger)



161. Berne. "Groupe de paysans," par G. Lory. Plusieurs des ustensiles dont se servent habituellement les bergers sont reproduits dans cette estampe. (Berne. "Group of Peasants," by G. Lory, showing many of the utensils used habitually by the peasants)



162



163



164



165



166



167

162. Berne. Ratelier à poser les faucilles. (Reaping hook rack) 163-166. Appenzell. Rabots sculptés. (Carved planes) 167. Valais. Champéry. Ustensiles de bois. (Wooden utensils)



168



169



170



171

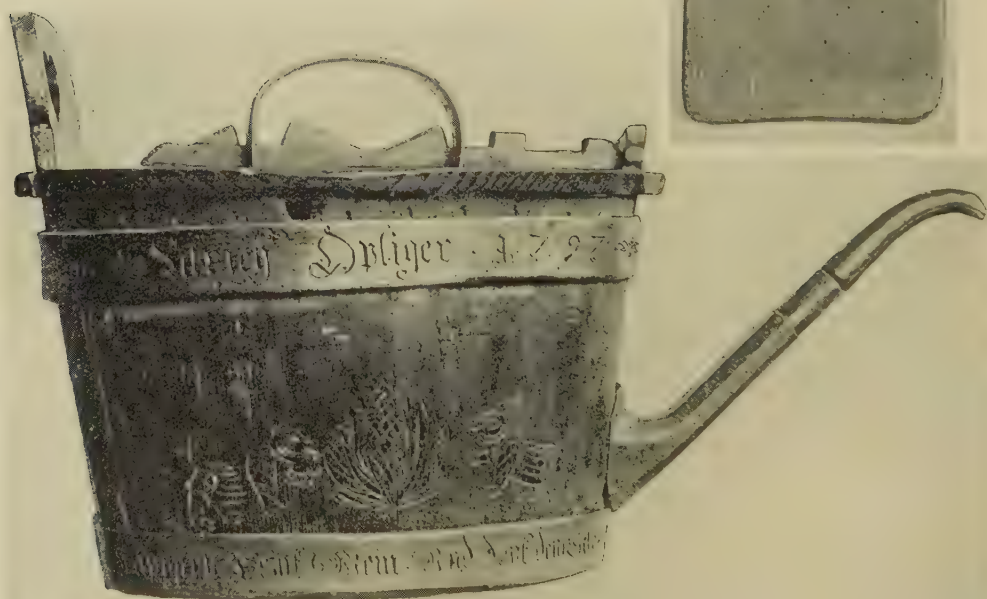


173



172

168-172. Berne, Valais, Fribourg. Cuillers de bois sculpté. 172 est orné d'une grue, armoirie de Gruyère. Remarquer les cuillers analogues accrochées à la jatte que porte une des femmes de l'estampe 161. Voir aussi le dessin 198. (Berne, Valais, Fribourg. Carved wooden spoons. 172 bears a crane, the Gruyère arms. Similar spoons are seen hung to the bowl carried by a woman in 161. See also 198) 173. Berne. Planche à beurre. (Berne. Butter pat)



174. Berne. "Seillot" à traire berinois, sculpté en creux, orné de clous et peint, daté 1749. (Berne. Carved milking bucket, painted and ornamented with nails, dated 1749) 175. "La montée au pâturage," panneau d'un meuble berinois. ("Off to the Pastures." Furniture panel from Berne) 176. "Seillot" fermé, en forme d'arrosoir, daté 1797. (Covered bucket, watering-can shaped, dated 1797)



177-179. Berne. "Coffins" ou étuis à mettre la pierre à faux; voir le faucheur, 161. (Berne. Whetstone cases. See Reaper, 161) 180. Berne. "Seillot" sculpté en creux et peint, daté 1782. (Berne. Carved and painted bucket, date 1782)



181-182. Berne. Siège de la sellette monopode que les bergers s'attachent aux reins pour traire (voir 243)
 Fin du dix-huitième siècle. (Berne. Seat of one-legged milking stools, carried hung at waist by herdsmen,
 see 243. Late eighteenth century)



183. Berne. Seillot à traire, sculpté en creux et peint, 1746. (Berne. Carved and painted bucket, 1746)



184. Berne. Plat rustique. Femme du Simmenthal conduisant sa vache au pâturage. (Berne. Rustic platter. Simmenthal woman, leading cow to pasture.) 185. Valais. Cuiller de bois sculpté du Löttschenthal. (Valais. Carved wooden spoon, Löttschenthal.)



186-192. Valais et Tessin. Lampes de pierre de la Léventine, de Mörel, du val d'Hérens, du val d'Anniviers et du Lötschenthal. (Valais and Tessin. Stone lamps from Léventine, Mörel, Val d'Herens, Val d'Anniviers and Lötschenthal)



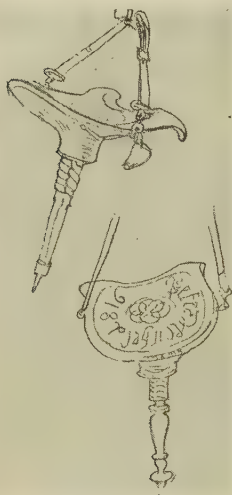
COLLIERS DE VACHE. (COW COLLARS)

193. Berne? Bois sculpté. (Berne? Cow collar in carved wood) 194. Appenzell. Cuir avec appliques de cuivre gravé. (Appenzell. Leather cow collar with engraved copper appliqué)



COLLIERS DE VACHE EN BOIS AVEC APPLIQUÉS DE MÉTAL. (WOODEN COW COLLARS WITH METAL APPLIQUÉ)

195. Berne. 196. Appenzell.



197



198.



199



200



201

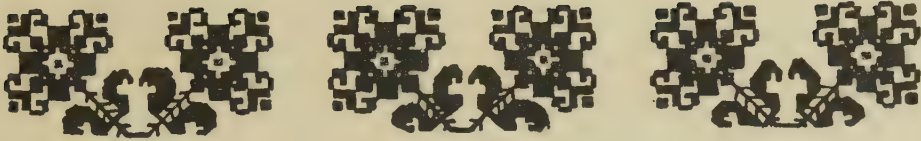


202



203

197. Appenzell. Sellettes à traire, voir 181 et 243. (Milking stools, see 181 and 243) 198. Jale ou grande jatte à crème et cuillers, voir 161. (Large cream bowl and spoons, see 161) 199. Collier de vache, bois sculpté. (Carved wooden cow collar) 200. Bidon à anse. (Pitcher with handle) 201. Bidon à porter la crème. (Cream pitcher) 202. Lampe de fer. (Iron lamp) 203. Jatte à crème. (Cream bowl)



A SPECIALIST in the history of Swiss Costumes, Madame Julia Heierli, has recently devoted a volume of two-hundred pages to the study of those of the old Cantons of Uri, Schwytz, and Unterwald—and this will suffice to demonstrate both the extent of the subject, and the difficulty, almost indeed the impossibility, of dealing in the space of a few lines, with so diversified a theme. The scope of this chapter therefore is limited to certain observations of a general nature, supported by particular examples.

“Swiss Costumes” have attracted widespread attention and interest through the work of the painters and engravers of the latter part of the eighteenth and early part of the nineteenth centuries. By de Haller, Gessner, Jean-Jacques Rousseau, Senancour, Goethe, Byron, Shelley, Switzerland had been popularised, and travellers from all parts, England in particular, were discovering its national beauties, its curious and original customs, its quaint and attractive costumes. Anxious to carry back with them some lasting memento of their impressions, they had recourse to the national artists. Hence the production, in satisfaction of this demand, of those series of hand coloured engravings, landscapes and costume plates, much sought after nowadays by the collector. Many of these native painters remained in their own locality, and were content to portray the peasant women round them, as seen in the market place clad in their working or festive garments; others, more enterprising, went farther afield, and paintbox and palette on shoulder, sketch block in hand, explored their country to the full, penetrating to the remotest valleys, bringing back with them drawings, water-colours, gouaches, and thus making a wonderfully complete picture of Switzerland as it then was. The repute thus given to the Swiss National Costumes led to their reproduction in set and more ambitious scenes, as for example, in wall-papers—the Freudenbergers, the Königs, the Lorys, father and son, following in the wake of Joseph Reinhart of Lucerne, managed to lend to those of their own time a semblance of the traditional national costumes. At a somewhat later period, Vogel, the compiler of a mass of valuable documents on costumes and head-dresses, noted many changes. Formerly, as in the present, costume has always felt the influence of the ruling fashions—those chronicled by the minor masters of the period, before being imitated by the peasants, were in vogue among the patrician classes of the eighteenth century having been acquired at the French Court, the luxury of which then dazzled the

world. Regardless of sumptuary laws, already falling into disuse, the sober garb of the seventeenth century and of the Reformation had yielded place to the fanciful and charming attire, and furbelows, of the most polished aristocracy in Europe. Ever slow, however, to fall under the spell of novelty, the peasant, though imitating the city dweller in his choice of material and colours, remained constant to the old time cut and form, even to parts of the old time garments, hence it comes about that "Swiss Costumes," as exhibited in prints, are rather patrician costumes of the eighteenth century, as adopted by the peasants and often, as to fashion, out of date.

It should also be borne in mind that re-issues of prints of our minor masters, under the title of "Costumes of the Swiss Cantons," created the erroneous impression that every Canton possessed its special dress. Such, however, was not the case. In this connection, cantonal boundaries played a far smaller part than did divisions due to the configuration of the land. Thus, properly speaking, neither a Lucerne nor a Zoug costume existed, while that of the "Freiamt" was worn throughout the entire valley of the Reuss, in a portion of the Cantons Argovie and Zoug, and beyond Lucerne, up to the Entlebuch (Figs. 233, 235). The Canton Zurich boasted three costumes (Figs. 218, 230), the Canton Berne diversified as this was by hill and valley, no less than five. On these points therefore we may come to the same conclusion as Madame Heierli, namely, that "local Swiss Costumes are not, as generally considered, an ancient garb, preserved unchanged through many centuries, but really a fashion of relatively short duration," say, from the last quarter of the eighteenth century down to the first third of the nineteenth century. In those cantons wherein two faiths existed side by side, such costumes have always been retained for the longest period by the Catholic portion of the inhabitants; thus, in Catholic Canton Valais, they still obtain more fully than elsewhere. Everywhere, however, gradual modification takes place, and first as to colour, a general subduing of which occurs; thus, at Schaffhouse, the skirt, originally green, is now black, and a hundred years ago, the Sunday dress of the Appenzell woman was red, with brightly coloured apron and silk kerchief (Fig. 255); to-day even at her marriage, her whole clothing is black. The wearing of ribbons vanished with the brilliancy of colour, to be replaced by a somewhat tawdry, often exaggerated luxury with small silver chains, pendants and brooches; whilst about the middle of the nineteenth century certain costumes were on the eve of disappearing, among others, perhaps, the most original of all, that of Guggisberg. Prints show us, though often without explanatory text, both working and holiday costume; both were possessed by the peasant. A woman's working attire did not as a rule consist of her worn-out holiday robe—this,

always of excellent materials, served two or three generations, and explains the persistence of certain styles. There is a further difference in feminine dress to note, namely, that between the dress of the matron and of the maiden, black being as a rule reserved for the latter, while white distinguishes the married woman. In the Wehnthal (Zurich), for instance, a young girl's collar was either black or dark coloured, that of the married woman, white; the same difference existed in Schwytz, as regards colouring of caps, special signs being used to mark the wife of a notable, the spinster, or the widow. The wedding head-dress of special materials, with artificial flowers and spangles, was very general: at least a dozen varieties of various types and sizes existed, and that of Hallau (Schaffhouse) was the most noted.

The men's dress at that period—say, from 1775 to 1850—was almost uniformly simple, consisting as a rule of linen breeches, very full and coming to the knees, linen stockings and red waistcoat, the latter originally long, but later much shortened (Fig. 237). The male style of garb changed much earlier than that of the women. Since 1840, for example, the men of Schaffhouse (Fig. 214) have abandoned it, though the herdsman of Appenzell and Toggenbourg have in the main adhered to it (Figs. 221, 240), and it is there, and among the shepherds of the small cantons of the Bernese Oberland and of the Gruyère, that one finds the most representative types of Swiss costumes (Figs. 211, 217, 226, 243, 257).

A head attire, with wide black wings, the "Schlappe," distinguishes the costume of the Appenzell maiden, its white cap, with gold embroidered covering and knot of red silk ribbons, seen between the wings, showed bravely, when on the wedding evening music accompanied the newly married couple after the ball, and the "Kehrab" was danced in front of their dwelling; later the young wife replaced the white cap by a red one, the "Stoffelkappe." In the actual holiday costume, a slip of pleated and embroidered silk partly hid the black velvet corsage with its silver clasps, attached to which was the silken apron. The chemisette sleeves, bound by a knot of ribbon at the elbow, left the forearm bare.

The costume of the men of Hallau marks the survival of an old Spanish form of the sixteenth century modified by a French style of the eighteenth century. The breeches with pleats were of black cloth, the Sunday coat, the "Kilchejüppe," with its long skirts, and full sleeves tapering from shoulder to wrist; round the neck a fluted ruffle, red vest or overshirt with silver buttons, the braces, embroidered with the wearer's initials, were worn outside the waistcoat.

In the woman's dress, the green pleated petticoat joined the red corsage, this latter, trimmed with ribbons and gold embroidery; the head-dress

with its sharply cut wings, resembled that of the Tarentaise. About 1830, however, this was replaced by a small black cap, the "Biremässli," in turn to be discarded for one similar to that of the Beguine sisterhood—now, however, but a thing of the past.

The Unterwald woman's straw hat (Fig. 206) was notable for its great size; their method of arranging their hair was even more remarkable, it being kept in place by a pin shaped like a double spoon (Doppellöffel), while in the Nidwald (Fig. 326) the young girls from the nineteenth century were in the habit of wearing, over their own locks, a species of false chignon, red in colour, through which was passed a large silver pin, ornamented with filigree work, stones and enamels, its blade being wavy in shape. In the Obwald, the younger women entwine white ribbons in the hair; the elder, red strips of wool—only the former, however, make use of the large pin, styled the "Glimpf" (Figs. 328, 335). This particular "coiffure," demanding as it did at least three hours for its adjustment, required a friendly hand for its completion, and was expected to last at least a month. The whole attire was one of the richest in Switzerland (Figs. 348, 349), with its silver pin, earrings and silver chains fixed to the collarette from which hung large rosettes to each side of the embroidered apron, its wide collar, the "Bätti," the plaques and clasps of which, ornamented with filigree work, alternate with rows of garnets or coral beads (Fig. 327).

The double lace frill, the "Rosehube" of the Schwytz maiden (Frontispiece and Fig. 253) was, as already stated, black for young girls, white for married women, the wives of councillors adding between its wings a wreath of roses or forget-me-nots—for mourning these were replaced by black flowers. The hat was usually fixed to the hair by an arrow of carved wood. In the neighbourhood of Zurich the young peasant women simply wore the hair flowing and intertwined with ribbons.

Grisons costumes, many of which resemble those of the Tyrol, in spite of the characteristic embroideries adorning them, can hardly be said to possess a popular stamp; their cut and form are rather those of the town, and incline to patrician costume (Figs. 245 to 247, 258).

On the other hand, in Canton Berne—exception made for that of the Seeland, with its blue dress, red corsage, stiff yellow front, and aristocratic tone, so often depicted by Freudenberger—the costumes possessed a charm frankly rural (Figs. 158, 222, 223, 232, 244, 248, 249, 254). That of the environs of Berne, with its black cap set in horsehair lace work, is familiar to most; it has, perhaps, become somewhat over pronounced during the last thirty years. The Simmenthal dress in which the sleeves of the jacket cover those of the chemisette, is an example of elegant simplicity. One of the most charming of all—the old Hasli costume—is

unfortunately a thing of the past. It consisted of a white woollen skirt with ample folds falling to the feet and sleeveless bodice of black velvet, with collar of the same material. Closely fitting the head, was a graceful little felt cap, such as was worn by upper class women of the seventeenth century, lending that air of simple distinction to the Guttannen maiden, so dear to the artists who have portrayed her (Fig. 210). She afforded a marked contrast to her sister of Guggisberg, of whom Freudenberger, König, Lory, Vogel, have left us striking and splendid types, to be reproduced, more ornately but with less force, in the drawings of Suter (Fig. 234).

At the close of the eighteenth century the short skirt, "gekratzte Jüppe," with its small folds, attached to the bodice was worn in the Cantons Zurich, Schaffhouse, Soleure, Fribourg and Bâle. In Guggisberg, it barely reached the knee, which showed bare above the stocking, this coming only to the calf; its colour was black, the upper portion of coarse fabric, the lower of heavy wool and opening in front. A narrow cloth collarette set off the neck, the small and supple bodice front, fastened by ribbons to the skirt, took the place of corset, a pleated and closely fitting chemisette covers the bosom and bears embroidered initials. In the working dress, the sleeves of the chemisette are wide and short, leaving the forearms bare; silver rosettes attached to chains hang from the breast; one of Reinhart's picture portraits shows that in 1791, the head-dress was formed of the hair only. According to Lory, in 1824, a godmother's toilet included a wide collarette of pleated linen, and a diminutive crown on the top of the head, that of the married woman being similar. Vogel (Fig. 254) tells us that the Guggisberg maidens, when going to the meadows, covered their heads with large check handkerchiefs and wore wide-brimmed straw hats. But such variations in no way lessened the charm, so tinged with sensuous life, of these dresses, the delight of all artists who sought to reproduce them. They breathe a keener love of existence, softer manners than those of the other parts of Switzerland, and call to mind the motto inscribed in white sugar, on those heart-shaped spiced cakes, sold in Bernese fairs: "Soll das Leben froh verfließen, muss man singen, tanzen, küssen"—they inspire such compositions as "The Three Guggisberg Graces" or "The Happy Lovers of Guggisberg" (Fig. 241), and many sonnets celebrating the Vreneli of Guggisberg. Many years ago, desirous of learning further as to their origin, we took the road to the village; it was a glorious autumn day, full of russet tints, meadows yellowing with the season, blue haze from the early hoar frost. An old woodcutter, also bound there, joined us, and in answer to our questioning as to the costume worn by his grandmother, parts of which, it appeared, his mother still possessed, this was his tale: "As you see, our village is high up and lonely, and in past

times was still harder to reach, so but few people came to it from outside. Men were scarce, and our maidens could not find husbands; the elders of the place therefore held a meeting to discuss the situation. The love of music and dancing is strong among us, even now we turn out famous 'Hackbrett' players, and we have a saying where the boys of a family are more than the girls, say three daughters and four sons, that these are 'Three couples and a fiddler for dance music'—our race is a fine one, and was even finer, they say, in old days. Our elders decided therefore that marriageable girls should dress in such fashion as most to show off their charms, and should then go and join in the dances of the neighbouring fairs; those fêtes became famous, and from that time our maidens found no lack of husbands, but soon donned the bridal crown, the 'Chränzli.' " Pastor Friedli, who devotes a whole volume to Guggisberg in his publication the "Bärndütsch," rejects the above, and pronounces it fictitious. None the less our woodcutter told the tale in perfect good faith, and the archivist, M. Turler, has told me that there are grounds for believing that some such expedient was resorted to following a plague, in the hope of making good the losses in population. True or legendary, however, a tradition which evidences the exceptional and attractive character of the Guggisberg costume seems worth preserving.

At Neuchâtel (Fig. 212) and at Geneva (Figs. 224, 225) dress is simply either French or Savoyard. In Canton Vaud the large soft straw, with its knobbed crown, as also the little lace-adorned hat, have been for some considerable time, reserved for gala days (Fig. 224).

The richest feature of the Valais costumes, of which there are many (Figs. 14, 22, 25, 209, 219) is their head covering; there exists a proverb to the effect that "A woman's head costs as much as a fine calf." In the centre of the Rhône Valley, the hat is of white straw with lofty crown, this latter swathed with broad velvet or silk ribands, often gold or silver embroidered. These ribands, sometimes reaching to thirty-five or forty metres, were styled "Kräss," and gave rise to its common appellation of "Krässhut." At Savièse, the chignon is kept in place by fine wire pins, flattened and twisted and not seen elsewhere. Up to quite recently, at marriages in the Lötschenthal, town costumes of the eighteenth century were still worn, the men wearing white silk embroidered coats and three-cornered hats. Mme. Heierli states that, while performing the duties generally done by the women when their menfolk were cattle-tending on the higher Alps, men wore women's hats. We ourselves have only seen them with straw hats, these, however having a chin strap, like that used in children's caps, but having nothing in common with the "Krässhut."

In the Illiez Valley, where the women accompany the cattle to the higher pastures, they adopt the male dress—trousers and short vest, as did in

earlier times the Oberhasli women, their heads being covered by scarlet kerchiefs, whose ends fell on the shoulders.

Fribourg Catholic women wore, for processions, a very striking dress, red skirt, red cloth bodice, red shirt with tight sleeves, covering the arm. From the many-hued bodice front hangs a chain, the "Agnus Dei," or an enormous silver medallion, while the head seems overweighted by a lofty crown (Figs. 205, 228).

Tessin possesses two costumes, the southern, very Italian in type, and in which twenty arrow-shaped silver pins, passed through the chignon, form as it were a brilliant halo; and that of the Maggia and Verzasca Valleys, brightly coloured, green predominating, with thick woollen skirts, leaving the feet bare or shod with sabots (Fig. 239).

To this brief sketch of classic popular Swiss costumes may be added one or two supplementary remarks. It should be noted, that though conforming, in the eighteenth century to French urban modes (without, however, completely abandoning the Spanish style of the sixteenth and seventeenth centuries) they yet evince a distinct originality either in the embroidery, in the richness and character of their ornaments, or above all in the striking and original variations of the head-dress.

It remains to say a few words on the everyday dress of the herdsmen. The coarse, unbleached, linen shirt of the Primitive Cantons with its hood, transformed by time into a kind of smock, was doubtless indigenous, and is certainly the earliest Swiss garb, many centuries old. Its rude simplicity is increased by the heavy nail-studded clogs, fastened to the feet by straps (Fig. 257).

The handsome costume worn by the Rhodes-Intérieures (Appenzell) cheesemaker, at his departure for the higher pasture, has already been touched on—white shirt with herd of cows in white embroidery on the breast, short yellow breeches, red waistcoat with silver buttons, braces ornamented with brasswork, flowers on his hat, silver buckles on his shoes and garters, stuck through his belt a handkerchief showing scenes of the herds' ascent, and a solitary earring, shaped like a cream-ladle, the whole forming a complete and very typical attire (Figs. 337 to 347).

In the Unterwald the seams of the short, tight-fitting breeches, were embroidered (Fig. 211); during the nineteenth century, however, trousers have completely ousted breeches.

The Nidwald men, in the present time, wear black blouses, adopted from the Burgundian, the lapels of which are covered with richly coloured embroidery.

In the Cantons Fribourg and Berne, short leg of mutton sleeves, within which, while cheesemaking the operator tucks his shirt sleeves, have been added to the waistcoat, the "Lender" (Fig. 300), this garment being of a kind of coarse blue duck in the former canton, and of black or brown

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velvet in the latter. A cap of worked leather is worn by the Fribourgeois while milking and resting the head against the cow's flank, the Bernois substituting one of straw with black velvet border, and has also retained the black silk cap with its tassel, the "Settelikappe," covering this in wet weather with the felt hat.

The hooded blouse of Uri, the short-sleeved waistcoat, the "Lender" of the Bernese Oberland and the Gruyère, admirably adapted as these are to our peasants' needs, will doubtless persist long after our national costumes—so rapidly becoming modernised or uniform—have ceased to exist, and our hamlets, fields and pastures, thus robbed of one of their greatest charms.





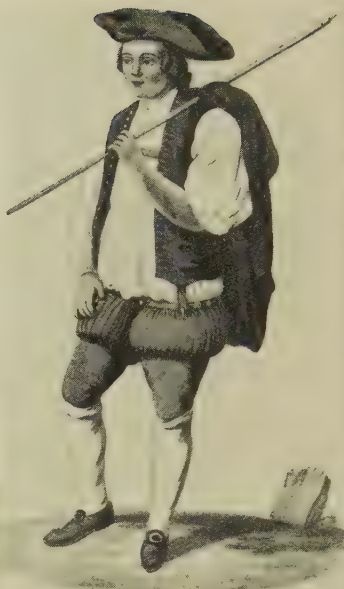
204 et 205. Uri. Jeune fille de Seelisberg, 1829. Fribourg. Jeune fille en costume de procession. Aquarelles d'après L. Vogel. (Young girl from Seelisberg, 1829. Young girl in processional costume. Watercolours after L. Vogel)



206. Unterwald. Costume de jeune fille. (Young girl's costume)



207. Soleure.



208. Thurgovie.



209. Haut-Valais.



210. Berne. Oberhasli.



211. Unterwald.



212. Neuchâtel.



213. Schaffhouse.



214. Schaffhouse.



215. Tessin. Centovalli.



216. Uri.



217. Uri.



218 Zurich.



219. Valais. Val d'Anniviers. Les Haudères: "La Sortie de la Messe." Vingtième siècle.
("After Mass." Twentieth century)



220. Bâle. Costumes bâlois du début du dix-neuvième siècle.
(Basle. Costumes, early nineteenth century)



221. Saint-Gall, Toggenbourg. Costumes du milieu du dix-neuvième siècle.
(Mid-nineteenth century costumes)



222. Oberland bernois. "Le Repas rustique." Costumes du début du dix-neuvième siècle.
(Bernese Oberland, "The Rustic Meal." Early nineteenth-century costumes)



223. Berne. "L'innocence au bain." (Berne. The Bath of Innocence)



224. Genève et Vaud. Les Vaudoises portent sur leurs bonnets le chapeau de paille qu'elles portent encore.
(Geneva and Vaud. Straw hats as still worn by Vaud women)



225. Genève. Paysanne et citadin. Milieu du dix-neuvième siècle. Poterie de Carouge. (Geneva. Costumes of the country and town. Mid-nineteenth century Carouge pottery)



226. Fribourg. Costumes du milieu du dix-neuvième siècle. (Mid-nineteenth century costumes)



227. Fribourg. Marché à Fribourg en 1820. Costumes de Planfayon.
(Fribourg. Market Place, 1820. Planfayon costumes)



228. Fribourg. Costume de procession, partie alémanique du canton. (Processional costume—German-speaking portion of canton) 229. Fribourg. Femme de Tavel. (Woman of Tavel)



230. Zurich. Faneuses. (Haymakers)



231. Appenzell. Jeune fille portant son tambour à broder. (Young girl with embroidery frame)



232. Berne. Costume de Muri. (Costume of Muri)



233. Zoug. 234. Guggisberg. 235. Argovie. 236. Bâle-Campagne.



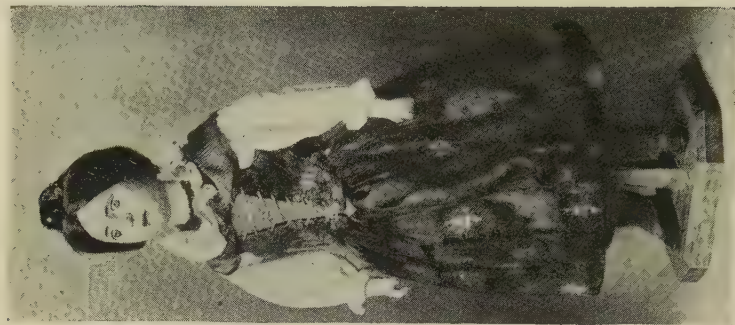
237-240. Costumes : Zurich, Thurgovie, Tessin, Appenzell. Aquarelles originales de G. Volmar. (Original water-colours by G. Volmar)



241. Berne. "Les amants de Guggisberg." ("The lovers of Guggisberg") 242. Lucerne, Hildisrieden.
 243. Berne. Berger du Guggisberg, assis sur sa chaise à traire. (Guggisberg herdsman on his milking
 stool) 244. Berne. Jeune mère. (Young mother)



245



245



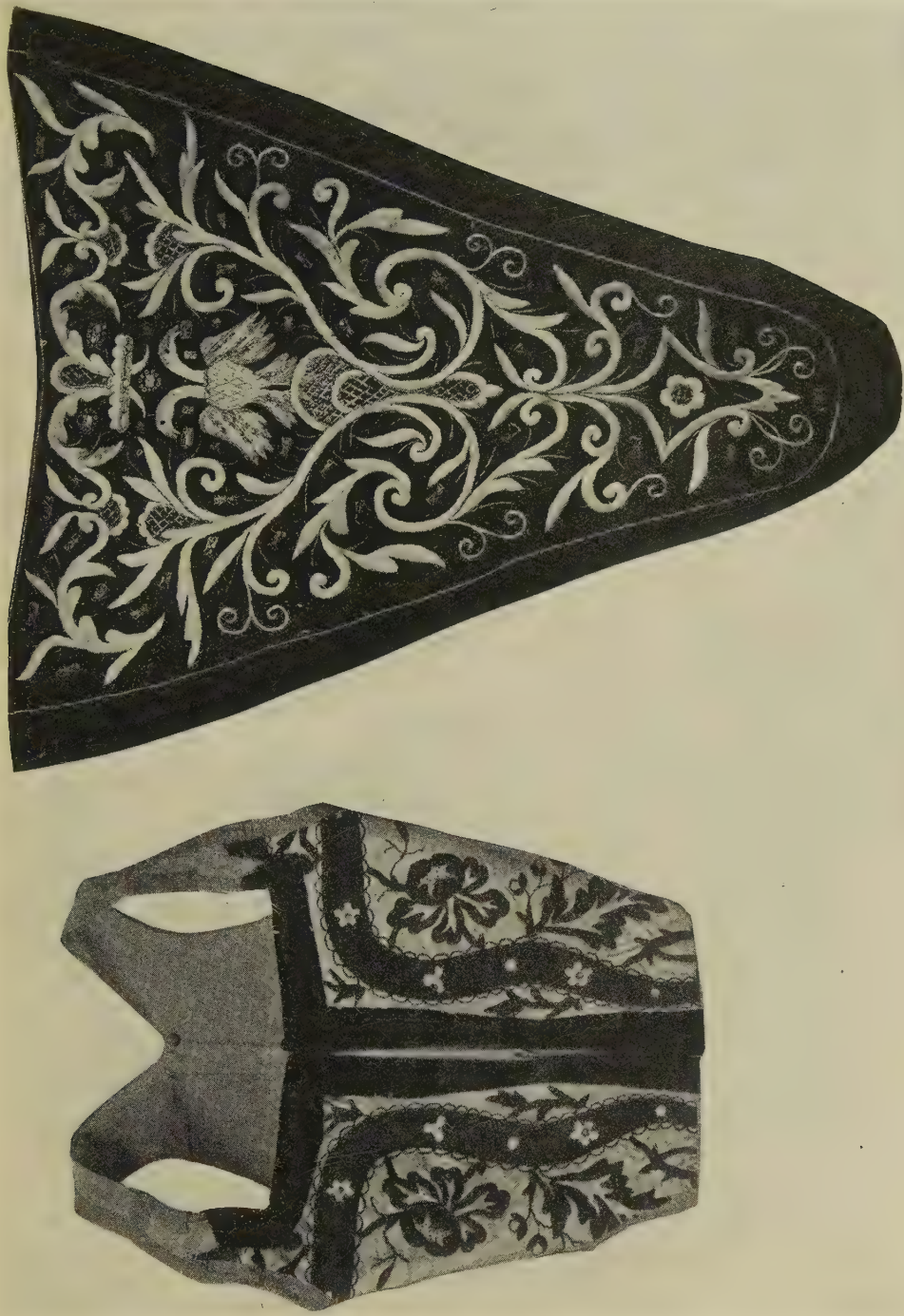
246

GRISONS. BASSE ENGADINE. (GRISONS. LOWER ENGADINE.)

245. Poupées portant le costume de femme mariée et de jeune fille. (Dolls dressed as married woman and young girl.) 246. Corsage brodé, avec son découpage caractéristique, en "queue d'hirondelle." (Corsage embroidered and characteristically cut out in "swallow tail.")



247. "Douceur de la maternité." Aquarelle originale d'après S. Freudenberger. (Maternal Happiness. Original water-colour after S. Freudenberger)



248. Berne. Corset brodé. Milieu du dix-huitième siècle. (Mid-eighteenth century embroidered corsage) 249. Berne. "Devantier," broderies d'argent sur velours noir avec l'aigle bicéphale de Frutigen. (Black velvet apron embroidered in silver with double-headed Eagle of Frutigen)



*Replacé
par le Schott.
d'après l'original
d'été, 1819*



250. Fribourg. Chapeau, dix-neuvième siècle. (Hat, nineteenth century) 251. Unterwald. Coiffe, 1819.
(Head-dress, 1819) 252. Soleure. (Bonnet) 253. Schwytz. Coiffe. (Head-dress)



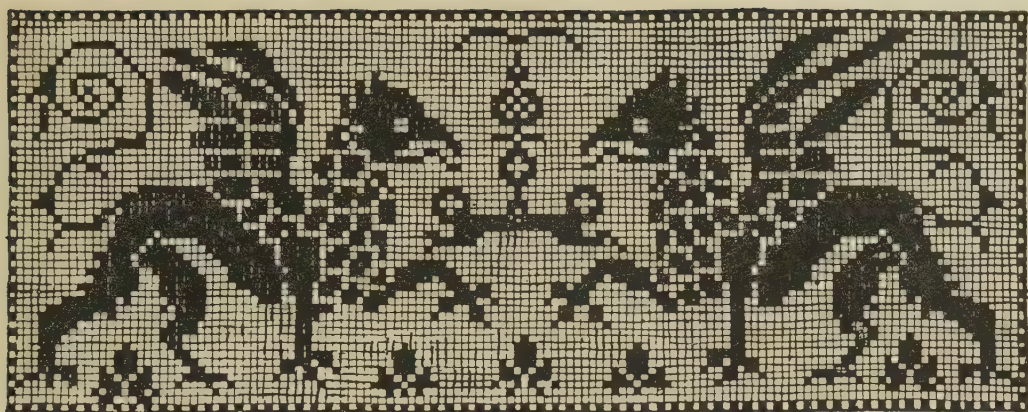
254. Berne. Mouchoir de dentelle de Frutigen, mouchoir et chapeau de Guggisberg. (Bern. Frutigen lace handkerchief. Guggisberg hat and handkerchief) 255. Appenzell. Brodeuse. (Embroideress) 256. Unterwald. Tricoteuse. (Knitter)



257. Cantons primitifs. "Faucheur des Alpes." (Mower)



258. Grisons. Début dix-neuvième siècle. (Early nineteenth century) 259. Lucerne. Milieu dix-neuvième siècle. (Mid-nineteenth century)



AT the present time the textile arts are linked with industrial, domestic and rural art. As late as the third period of the nineteenth century spinning and weaving were carried on in every part of the country. About 1850, for instance, in the villages round the Lake of Thoune, one in every three chalets had its loom. Forty years later, in the entire commune of Aeschi only four existed. In the Kienthal, however (at that time little visited), they remained numerous; each family, or, at least, each family group, largely provided for its own requirements. The case may be cited of an old Schachnachthal weaver, noted for his manner of embellishing the material of bed-spreads or towellings by wide decorated bands, on which the striking form of the pattern gave admirable effect to the juxtaposition of the colours. The supply of thread made during the winter was brought to him by his neighbours, he weighing the skeins. If his customer desired the addition of initials, he himself provided the design, sketched with a sure and facile hand, on a scrap of paper. Elsewhere, cloth weaving, as in the Toggenburg, the Emmenthal, Haute-Argovie, had developed into a regional industry, and in the Cantons of St. Gall, Appenzell and Grisons, into an export trade. At St. Gall it had been founded at the beginning of the fifteenth century by weavers from Constance, the exactions of the "Concile" having rendered life in that town too expensive for them, and before very long the St. Gall corporation numbered some three hundred and fifty employers.

From St. Gall the industry spread to Appenzell, where, in the sixteenth century, twelve thousand pieces of cloth were turned out yearly; at that period also, in order to secure the requisite humidity for the thread, looms were installed in weaving cellars styled "Webkeller." About the middle of the seventeenth century, a weekly market for the sale of linen-cloth was established at Trogen. At the present time one can hear in most of the factories the rattle of the Jaccard loom, introduced in 1840.

The silk industry is still older, existing as it did at Zurich and Basle in the

thirteenth century and at Geneva in the fourteenth; at this latter town, during the Reformation, it received a fresh impulse from Italian refugees. Its development has been most pronounced in Central and Eastern Switzerland. The Canton of Zurich alone, at the end of the nineteenth century, boasted eleven thousand looms; Uri, Schwytz, Unterwald, Zoug, Berne, St. Gall, Appenzell, Argovie, Thurgovie and Glaris having between them some nine thousand five hundred. The industry is essentially a domestic one, handed down from mother to daughter. The looms are owned by the weavers, the factory supplying them the requisite raw material through an intermediary, the "Fergger," who also receives the produce and checks it. A similar domestic industry, that of lace making, either by spindle or needle, plays an important rôle in industry, being carried on principally in the Cantons of Berne, Schwytz, Vaud and Neuchâtel, where, about 1850, some five thousand workers were engaged in it. In Thurgovie it finds occupation for about fifteen hundred workmen, all making hand-made lace.

As regards embroidery, we may conclude with M. Leon Genoud, "that its intellectual creator, as also that of the arts consequent on it, was the Catholic Church." The fabrics in coloured, gold and silvered silks, made in the convents of the fifteenth and sixteenth centuries, constitute incomparable models, and have exercised the happiest influence in developing the artistic bents of our people.

In 1753, the Gonzenbach introduced at St. Gall and at Appenzell crochet embroidery, and a little later, the plain hand embroidery of Italian origin, and specially made in the Catholic districts. The extraordinarily beautiful work of the Appenzell embroiderers is universally known. They work to patterns furnished from abroad.

This condensed review of industrial and domestic textile art would be incomplete without allusion to the attempts, generally successful, which private enterprise has made to rekindle these domestic industries where the introduction of machines had destroyed them, or to call them into existence, such as at Hasliberg, where tablecloths and bed-spreads are made, at la Sarraz, where a school of embroidery has been founded, at Interlaken, where the methods of St. Gall have been introduced, at Geneva and Coppet, and especially at Gruyère, where the art of embroidery has been reinstated.

It is above all, however, the women weavers of the Kienthal, Diemtigthal, Val d'Illiez, the smaller valleys and secluded villages, the rustic embroideresses of the Lötschenthal, Unterwald, Grisons, who are the real originators, and often without consciously innovating, lend something of their own individuality to the decoration of the chasubles and banners seen in processions; to the patterns handed down from generation to generation; to the samplers taught at school; a something which infused into the work, as it

sprung into being under their fingers, a full-blooded warmth, akin to that of Nature's own sap. We have seen the peasant women of the Lötschenthal engaged in embroidering, without patterns, designs for bodice sleeves, and collars for habit-shirts,—designs closely related to the carved decorations of the chalets, while the Grisons' embroideries on baptismal robes, or on the coverings of children's cots in time of mourning, represent one of the most widespread and original sources of our rustic art (Fig. 260 to 278).

Though far from possessing the importance of either weaving, lace work, or embroidery, straw-plaiting must not be passed over without a notice, it being widely practised in the Cantons of Zurich, Berne, Lucerne, Vaud, Valais, Uri, Unterwald, Schwytz and chiefly in those of Argovie, Tessin and Fribourg.

In the last canton this domestic industry radiated from Planfayon, where they used a special wheat-straw of very fine texture, which, after splitting and polishing, was tied up in hanks and sold to perambulating buyers. In the Gruyère alone over eight hundred thousand hanks were thus produced and manufactured into baskets, hats, armailli's caps, etc., by special workers.

The "Freiamt" of Argovie (comprising the districts of Muri and Bremgarten), and a portion of Frickthal, form the chief centres of the industry. It was introduced there in the early part of the eighteenth century, at which time simple hanks of four to seven strands sufficed. Later on the straw was woven, and embroidery and lace work made from it with the addition of silk or hair. Towards the end of the nineteenth century, some ten to twelve thousand home workers were employed in the industry. The straw plait trade would, perhaps, be beyond the scope of this study were it not for the fact that many quite remarkable craftsmen have appeared among the workmen engaged in it, originators whose handiwork is admirable not merely for its scheme of decoration, but equally for the delicacy of its execution (Fig. 290 to 298).





260. Grisons. Partie centrale d'un drap de baptême brodé. Dix-huitième siècle, voir 269. Aquarelle. (Central portion of eighteenth-century Baptismal cloth, see 269. Water-colour)



261. Grisons. Engadine. Pointes de fichus brodés en soies de couleur. Fin du dix-huitième siècle et début du dix-neuvième siècle. (Kerchief ends embroidered in coloured silks. Late eighteenth and early nineteenth centuries)



262-263. Grisons. Engadine. Taies d'oreiller brodées. Fin du dix-huitième siècle. (Embroidered pillow cases. Late eighteenth century) 264-265. Berne. Oberland. Essuie-mains de parade destinés à orner le lave-mains, 1905. (Fancy towels for ornamenting washstand, 1905)



266. Grisons. Engadine. Draps de berceau, brodés à la soie noire en signe de deuil. Dix-huitième siècle. (Eighteenth-century cradle linen embroidered in black silk for mourning) 267. Grison. Engadine. Lange, petit drap, taie d'oreiller, avec broderies noires. (Black embroidered infant's binders, small sheet and pillow case)



268. Grisons. Engadine. Couverture de lit d'enfant, à broderie rouge.
(Manteau et drap de baptême.



(Red embroidered cotspread) 269. Grisons. Engadine. Steinen
(Mantle and baptismal cloth)



270-271. Grisons. Coire. Draps de lit d'enfant à broderie noire. (Black embroidered cot sheets)

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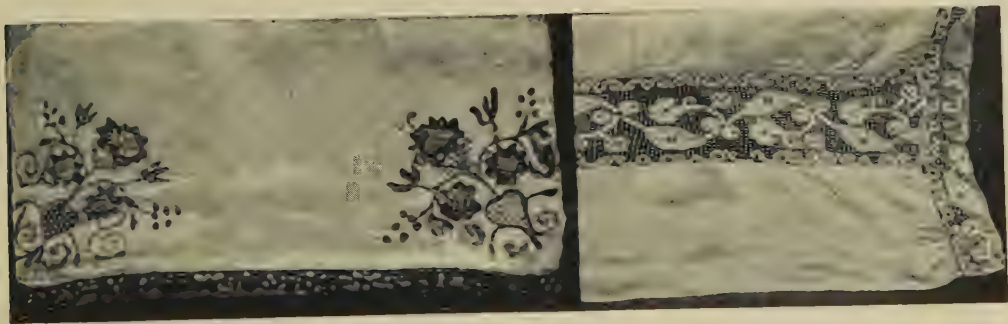
272. Vaud. Voile de baptême au filet, provenant de la famille Cochard de Vilmergen, 1596. (Filet baptismal veil from the Cochard family of Vilmergen, 1596) 273. Grisons. Taie d'oreiller filet, première moitié du dix-neuvième siècle d'après un dessin ancien. (Filet pillow case. Nineteenth century (first half), after an old pattern) 274. Grisons. Entre-deux d'un drap, broderie à fils tirés. Début du dix-neuvième siècle. (Early nineteenth-century drawn-thread insertion work)



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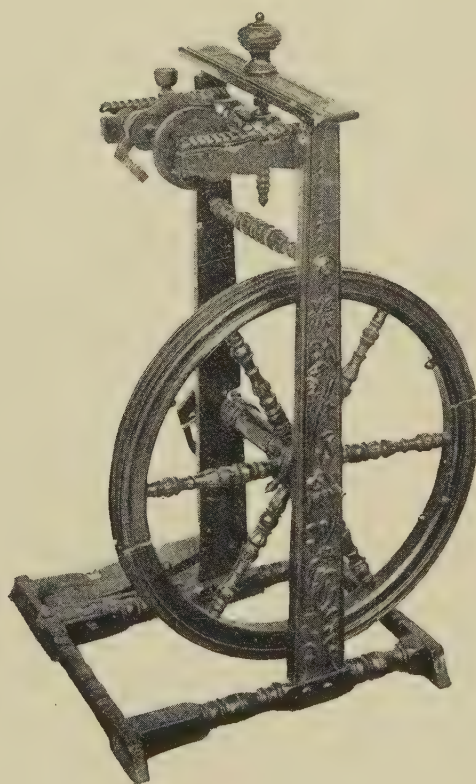
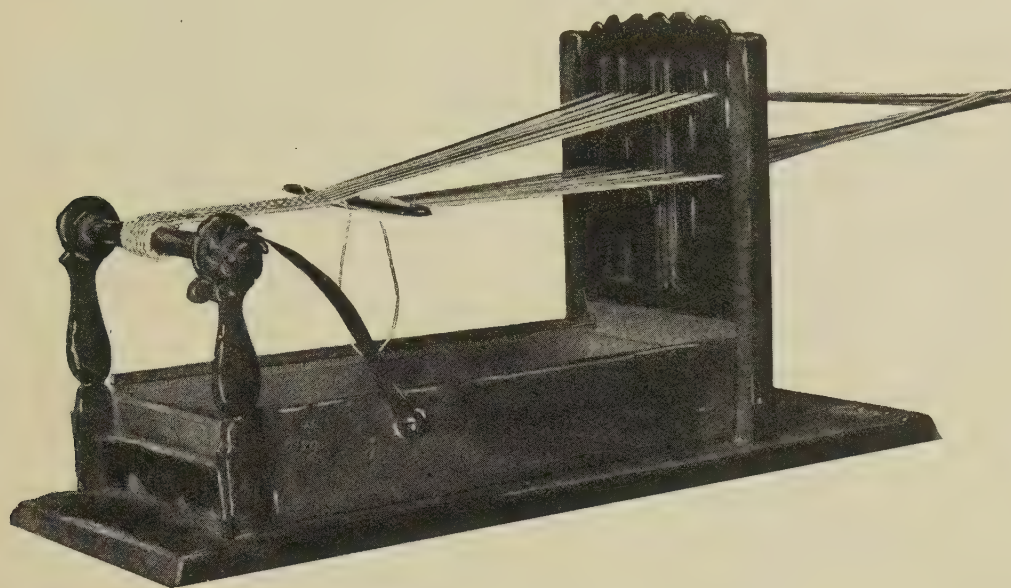
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275. Grisons. Broderie au filet du dix-neuvième siècle, d'après un dessin italien de la Renaissance. (Filet lace embroidery, nineteenth-century Italian Renaissance design) 276. Grisons. Drap de lit dentelle au fuseau. (Bobbin lace bed spread) 277. Tessin. Oreiller d'enfant, bordé de soies de couleur, où le bleu et l'or dominent. (Cot pillow case, embroidered in coloured silks, blue and gold predominating) 278. Grisons. Oreiller. Entre-deux au filet. Dix-neuvième siècle. (Nineteenth-century pillow case, with filet lace insertion)



279. Différents types de quenouilles. (Various types of distaff) 280, Petit métier à tisser. (Small loom)



281. Métier à tisser. (Loom) 282. Lötschenthal. Quenouilles avec support, 1905 et 1816. (Distaffs and rests, 1905 and 1816) 283. Valais. Rouet. (Spinning wheel)



284. Uri. Vieille fileuse du Schechenthal. (Aged spinner at Schechenthal)
 Schechenthal (Loom work at Schechenthal) 285. Uri. Métier à tisser du



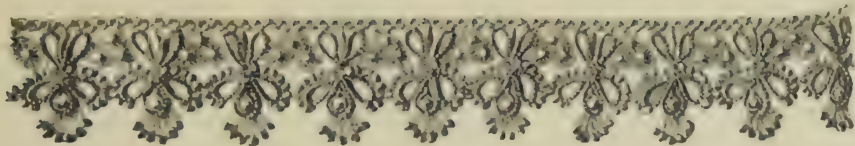
286. Appenzell. Jeune dévideuse. (Young girl winding) 287. Meiringen. Fileuse. (Spinning)



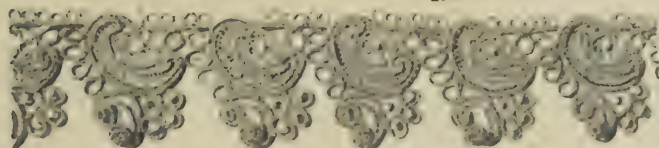
288. Berne. Plat de Heimberg, représentant une Bernoise filant. On lit sur le rebord : "La bénédiction de Dieu enrichit là où brillent zèle et vertu. C'est pourquoi, pour Le louer, cette assiette fut donnée à Anna Boss." (Heimberg plate, Bernese girl spinning. On the border is inscribed : "The blessing of God enriches where diligence and virtue abound ; this plate therefore in praise of Him was given to Anna Boss")



289. "La Devideuse," lavis par S. Freudenberg. ("The Spinner," wash drawing by S. Freudenberg)



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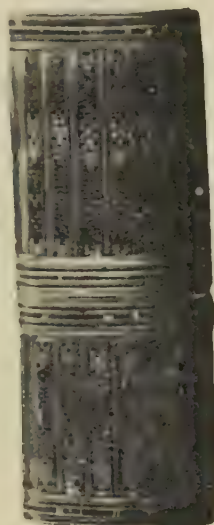
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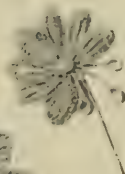
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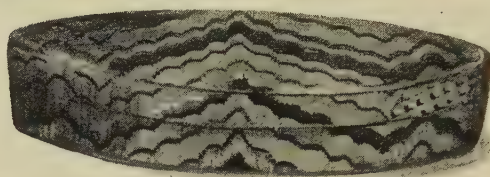
290. Argovie. Types de galons. (Types of gimp edging) 291. Tessin. Caissette en forme de livre. (Small book-shaped casket) 292. Tessin. Oeuf à bas. (Stocking darning) 293. Tessin. Etui. (Case) 294. Argovie. Rosace. Dix-huitième et dix-neuvième siècles. (Rosette. Eighteenth and nineteenth centuries)



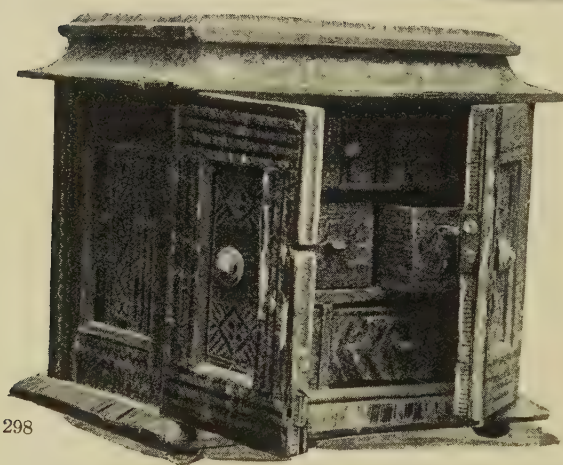
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295. Tessin. Coffret à ouvrage. Dix-neuvième siècle. (Nineteenth-century workbox) 296. Grisons. Boîte du Prättigau. (Box from Praettigau) 297. Zurich. Boîte ovale de Horgen. (Oval box from Horgen) 298. Fribourg. Coffret. (Small chest) 299. Bâle-Camp agne. Boîte octogonale. (Octagonal box)



THE village blacksmith is for the carpenter or joiner an indispensable colleague. To him the home owes its railings and bolts, its knocker and the massive lock for the chest. He works in iron according to the traditional rules handed on to him by his father; modified to suit the tastes of such of his village who, having made their fortune abroad, return with the idea of building a home embellished with German or Italian decorations and novelties. When young, many an hour has been spent by us watching the spark-shedding anvil and roaring bellows of Grossen, the blacksmith in Aeschi. At evening, his forge was the rendez-vous of many; one customer required hinges for his barn door; another, runners for his sledge, or rope-pattern handles for a coffer just repaired by the joiner; a third, a prettily punched-out lock plate; all gave him special injunctions, or asked his advice; and this went on all over Switzerland. The important rôle played in village life by the blacksmith, ironworker and locksmith can readily be appreciated, more especially as in those times, turning out articles in mass by machinery had not begun. The village blacksmith has left more or less everywhere, but chiefly in the Grisons, real works of art. One may bear him in mind when citing the words of Gonzague de Reynold on our Swiss art "that it is before all the art of craftsmen, unknown men for the most part, and yet not unfrequently great artists."

Besides the kitchen utensils, woodcutter's or husbandman's tools, the iron kitchen hanger, already made by his remote ancestor, the massive andirons, keys, candlesticks (either spiral-shaped or fitted with a primitive spring) (Fig. 306, 307, 309, 310), a free course for his skill and instincts is afforded the blacksmith in the decoration of doorknockers, of rounded window railings, funeral crosses, inn signs. The blacksmith in the out-of-the-way valley of Diemtigen has left a doorknocker, which takes the shape of a snake lifting its head from a clump of flowers (Fig. 313). Claude Monet du Chêne, Canton Vaud, in 1726 devised for a chest a padlock of very complicated design, stamping it with his family mark, an antique crown. The Grisons' craftsmen, taught by Italian ironworkers, strove for



superiority with those in their art. One at Bergün (Fig. 51, 52) in 1762, another at Filisur, and a third at Ardez in the second half of the eighteenth century, devised for the Clagluna mansion window grilles with bars modelled as foliage and flowers, and balcony railings of formal design, entwined with vine branches. The same ironsmith of Filisur wrought on a doorknocker a lion, with tongue protruding, ready to spring; while the ironsmith of Scharans, in the Domleschg, made for the mansion of a family named Gäs, resplendent windows and doors of magnificent iron-work worthy of the sgraffiti of Arduser. The wrought iron crosses of the village cemeteries would, in themselves, merit a special study (Fig. 314, 315), suggesting, as most do, intense piety and depth of feeling, and very beautiful examples of these continued to be made up to the end of the nineteenth century. Into the forge enters a husband with the words "my wife is dead, give me a cross for her grave." There was no question of price, it must be something beautiful; and the draughtsman gauged the depth of the husband's mourning by this absence of bargaining, and so threw his whole soul into its embellishment, and the day when the widower came to claim it he found in the image of the Crucified, in the burning heart, in the scrolled spirals—delicate and soft as ascending incense smoke—his tears, his gratitude and his hopes.

When, however, it is a question of providing a sign for a tavern, the "Wirtschaft," or the Town Hall, at once the thoughts of the blacksmith, as he forges and hammers, turn to wine, good cheer, light-hearted dancing; he pictures to himself the joy of the traveller, half-frozen in his sledge, as he glances at the signs swaying in the wind; of the "Fortune," "Golden Lion" or "William Tell"; and sees him stopping his horse, white with hoar-frost, at the porch steps (Fig. 302-305). Should the subject required be beyond his own powers—the human figure for instance—an artist from the town would draw it for him. Sometimes his work embodied a pun; for example, a frame enclosing a goose bore the inscription "My goose pays everything." The finest sign of Canton Vaud is that which is the pride of the Communal Inn of St. Georges (Fig. 301).



AS in the case of the painter on glass or the stovemaker, the pewterers' trade can only partially be classed among the rural arts. Considered originally as a noble, even aristocratic metal, used by the church for sacred vessels, as gold and silver, its place in the village workshop was negligible, and thus unlike painted glassware, rustic taste never influenced it; it remained the domain of the master pewterers, themselves bound by rules and conventions as to dimensions, styles and marking.

Pewter utensils, however, were used as much by peasant as by townsman, and though discarded in the first half of the nineteenth century by the latter, remained in vogue up to our own times among the former, and in many places continued as part of the ordinary decoration. At Prior Brantschen's, in Kippel, the salt-cellars were of pewter, and soup was served in "grellets," dishes of the same metal of which the lid formed a plate. In the large rural sideboards a special place is reserved for the water vessel, most usually of pewter but sometimes in earthenware and sometimes in copper. Many chalets in the small Cantons, the Bernese Oberland, the Valais, have always in their "Stube" a large rack from which hang, in order of size, neck downwards and covers open, the pewter jugs (Fig. 18).

A few lines therefore must be devoted to objects which, though not strictly "rustic," have played, and still do play, a considerable rôle in the life of our mountaineers, and add not a little to the charm of their dwellings.

M. Ernest Naef, in his valuable work on this metal, tells us that pewter was used in Germany and England earlier than in Switzerland. About the middle of the sixteenth century the wealthy citizens of Bâle were in the habit of buying pewter utensils at the Frankfort Fairs. It was however two individuals of Swiss origin, François Briot, born probably at Lucens, and Caspar Enderlein of Bâle (1560) who, one in France, the other at Nuremberg, carried to a high degree of perfection the pewterer's art. The work of these masters shows the high esteem in which the metal was then held. Switzerland, indeed, has never produced pieces comparable to their chefs-d'œuvre. Its introduction, perhaps, came too late, at a time when it was tending to become popular. Nevertheless, the large wine jugs or "semaises," such as were ordered by noble families, Towns, Communes or Guilds, are often extremely handsome, such for example those of Morat and Lucerne, and the Holy Vessels owned by the National Protestant Church at Geneva.

Twenty years ago there existed at Aeschi a communal inn, the "Bear," a vast sixteenth-century chalet, the finest in the Bernese Oberland. The carved ornamentation of its façade, delightful in its elegant variety, contrasted with the striking curves of the flutings marking the outlines of the brackets supporting the penthouse. Beneath this, from each side of the

ridge, hung two enormous "semaises" whose bulges bore the arms of Aeschi, a bear's paw in a shield. Many were the admiring glances cast on them, as they shone with the ruddiest of glows in the rays of the setting sun, and at night, when the Foehn blew, one heard them creaking on their wrought-iron supports. A communal council, unwitting of its error, sold the old "Bären," and the pewters were acquired by the Berne Museum (Fig. 316). They were, in all probability, contemporaneous with the building itself, thus dating from the end of the sixteenth or beginning of the seventeenth century, the period at which pewter came into general use. Of all metals the most fusible, it is both easy to work and not liable to deteriorate, and thus, after having replaced silverware, it very quickly took an important place next to pottery. Most of our cities possessed their own pewterers, grouped in separate Guilds. At Bâle, Soleure and Schaffhouse, they imitated German utensils; at Geneva those of Burgundy; while at Berne, Fribourg and Neuchâtel, they created typical shapes. Valais and Vaud remained partly dependent on the Genevese pewterers, the Royaume, Bourrelier, Charton, Roze, whose history M. Naef has recorded. Pierre Royaume and Leonard Bourrelier were stamping their "mark" on the dishes, upon which they had engraved the armorial bearings of the families of Courten, Venetz, Canon Guntern and d'Allèves.

Together with plates, spoons and forks, one of the most common utensils was the "channe" or tankard, the French "pot-à-vin" or wine pot, and in Valais it is always designated "tsanne." The "channe" of Soleure, like those of Germany, is cone shaped, its cover forms a hood and a figure is chiselled on its projecting lip. Very characteristic is the "channe" of Neuchâtel, with its egg-shaped belly and graceful rounded lines. In Central and Eastern Switzerland we find the bell-shaped beaker, peculiar to Thurgovie (Fig. 317) and also the four-sided jug; in the Grisons it is hexagonal (Fig. 319). In all three the beak is short and each has a fitted cover, while some have a heavy ring serving as handle. In our opinion, however, nothing approaches the large Bernese beaker, at once so massive and so happily proportioned. Its long polygonal beak, ending in a small hinged cover, rises from the middle of the jug's belly. To strengthen it a shaft connects it with the upper part of the vessel, this support, as a rule, taking the shape of an arm covered by an openwork doublet sleeve, the hand grasping the beak. As a pendant to this is the boldly curved handle. The lid surmounted by a carved knob is raised by an ornamented lever, worked by the thumb. This handsome "channe" is perfectly balanced and, however large, always quite easy to handle (Fig. 321). The "semaise," known as "cymaise" at Dijon, and in French-speaking Switzerland by the name of "cocasse," is a wine vessel of larger size still; brass hoops and scutcheons embellish it sometimes but contribute to its

weight. It is provided with two handles, one for lifting, the other, sometimes replaced by a ring, according to type, serving thereby to swing it (Fig. 323). Far rarer is a gourd-shaped vessel, the "ferrière," slung by a chain to the saddle bow.

Together with beakers, coffee- and tea-pots (Fig. 324, 325), wide-bordered seventeenth-century dishes, and the charming festooned plates of the eighteenth century, one of the utensils most commonly seen on rustic dressers twenty or thirty years ago was the "grellet" (Fig. 318) a "porringer" or deep dish, having two rings used as handles, with a cover which, while keeping the soup hot, also served as a plate.

For making the moulds in which these objects were cast, a pattern was first cut in pewter in one or more sections, and from this, as in the method practised by our village bell founders, a matrix of sand was prepared. A brass casting was then taken and hand finished; a slight coat of fine chalky paste being applied to prevent sticking in use. Where several sections were employed great care was taken in assembling, before pouring the molten pewter. Detached parts, such as feet, handles, knobs, etc., were run separately, chased and soldered on. A Bernese beaker, for instance, was made up of foot-base, the belly itself, beak, handle and the hinged lids.

When finished, touched up with a graver and burnished, it was stamped cold with the master pewterer's mark, and only awaited the "family-mark" of the future owner.

Pattern and chasing were applied to the more prominent parts, specially to the knob of the cover, which was made to represent a ram's head, a moor's head or an eagle's head, a recumbent greyhound, a swan, or a dolphin. The lever of the lid was formed by a palm, a pair of acorns, or an open pomegranate. The handles sprang from grotesque masks, the decoration of the hand and arm, strengthening the beak, has already been alluded to.

Coats of arms, figures, dates, decorative flowers or foliage, inscriptions commemorating a wedding or baptism, engraved either by the graving tool or by scroll rule, were inscribed on the body of the vessel, on the borders of the plates, or on their bases, and show a wonderful faculty for impressing individuality on the objects made, thus rendering them lasting witnesses to the humble annals of everyday life.



JEWELLERY

IN our sketch of female costumes and attire, we have already touched on the chief rural articles of jewellery. Those most affected are ear-rings, rings, brooches, long chains, clasps with pendants, and filigree buttons; bracelets are rarely worn, being somewhat awkward wear for the peasant woman, who, even in her Sunday best, still has certain domestic duties to fulfil. Metal waistbelts are also uncommon, though the Schaffhouse women wore a very handsome one, of silver gilt, and Lory has left us paintings of the girdle consisting of large rosettes, which formed part of the Guggisberg wedding dress. At Schaffhouse, as also by chance at Guggisberg, the short chains worn were linked together in much the same fashion, with filigree tassels swinging freely from their ends. The manner in which such chains were worn varied considerably, not only according to the locality, but even in the same locality, according to period. In Canton Berne and in Central Switzerland they were almost always attached to the collarette above the shoulder, and, passing under the arm, rose to a fastening in front. In Thurgovie, about 1824, they fell in charming festoons over a low bodice, from which peeped out the kerchief. The rage for jewellery, as already stated, dates from the end of the eighteenth century and continued throughout the whole of the nineteenth, the Thurgovie style excepted, which, on the contrary, tended to become more and more simple. The Schwytz women, in 1794, wore but few jewels, lacing the corsage with riband; at Beckenried, about the same period, the shoulder-straps of this were merely attached to it by two small buckles. Vogel (Fig. 348, 349) shows us the size to which these had grown twenty years later, in the form of pendants. In the Unterwald, the so-called "double spoon" pin thrust through the chignon, had assumed such proportions that its two metal wings enclosed both chignon and ears, touching both. Its last two names, "the buckler" and "the mirror," denote its importance. The large arrow hairpin, the "Glimpf" (Fig. 328 and 332), followed the same development, its head with filigree, enamel and stonework, being sometimes over six inches in length. The collar, "Halsbätti," in place of its original two rows of garnets, now appears with six or seven, expanding into a veritable yoke, whose carved openwork silver plates so incommoded the chin that, in 1850, a large black silk cravat, the "Flor," was adapted to protect this (Fig. 326, 327). In the Obwald, in 1846, the long hanging chain, to which hung a Maltese Cross, was attached to the bodice front, by a brooch. At Lucerne, the riband with neck jewel, which took its place, generally bore a reliquary medallion: the "Sacred Heart" and the "Agnus Dei," worn by the Fribourg woman in processions have already been referred to. In the Grisons and in Central Switzerland, the large highly-prized pin, which from Sunday to Sunday reposed in its carved wooden case (Fig. 332, 333), was still worn; in our

own day, the Appenzell maidens take the greatest pride in their necklaces of many rows, thin filigree clasps and velvet bodices; those of the Tessin (Fig. 330) in their filigree work combs, of Louis XV style, and the Valais woman still cherishes her twisted wire pins. Much of this jewellery owes its origin to popular invention, and the jewellers of the Alpine market-places at the outset contented themselves with imitating in metal work the arrows and carved pins made by the herdsman in wood, bone or horn.

These latter had, and still have, their special jewellery. In Hallau, in the Bernese Oberland, and in the Primitive Cantons, the men's cravats were fastened by a silver brooch, heart-shaped and surmounted by either a lion, a cow, or a bouquet; this was replaced in the nineteenth century in the latter cantons by a square filigree-work brooch with faceted stones. The present-day jewellery wear of the herdsmen of Toggenbourg and Appenzell is extensive (Fig. 337 to 347), comprising quite a number of silver articles, neck-cloth brooches, rings, hat buckles (those of Toggenbourg being of filigree work), garter and shoe buckles, small silver gilt ear-rings in the shape of the wooden cheesemaker's spoon, the "Schumer"; enormous watch, weighing sometimes as much as three pounds, and chain of eight strands joined at the upper end, hanging from which, besides keys and coins, was a bunch of trinkets, miniature models of chalet utensils, milking stool, curry comb, bucket, not forgetting the inevitable cow. The jeweller at Lichtensteig, a small Toggenbourg town, was famous for his skill in such trinket making. For their ornamented braces, however, as also for their silver-mounted pipes and dressed kid or lamb's leather tobacco pouches, his herdsmen customers preferred to deal with the "Schluchebueb" at Nesslerau, whose family for many generations occupied the old village house, built in 1566. His name was Joachim Gröb, his great-grandfather, Adam, was a peasant, his grandfather, a cooper and decorator of pails and tubs, his great uncle, Henri, had become a specialist in pipe making, transmitting his professional secrets to Joachim's father, born in 1821; and from him Joachim learned the art of turning horn pipe stems, silver mounting these with roses, stars and cows, and of recognising the different kinds of woods, a craft to which his own intelligence steadily added. We see here, drawn from life, the typical rural artist pursuing his work in complete harmony with his race and soil.





300. Oberland bernois. Lac de Thoune. Berger du Suldthal nettoyant le chaudron à fromage. Tableau à l'huile, par A. Baud-Bovy. (Bernese Oberland. Lake of Thoune. Suldthal herdsman cleaning cheese cauldron. Oil painting by A. Baud-Bovy)



301. Vaud. Enseigne "Au Cavalier," exécutée par Julian Bovy, pour l'auberge de St. Georges.
(Inn sign "The Cavalier," executed by Julian Bovy for the inn at St. Georges)



302. Vaud. Vevey. Enseigne du dix-huitième siècle, "A Guillaume Tell." (Eighteenth-century inn sign, "William Tell")



303. Saint-Gall. Enseigne d'auberge du dix-huitième siècle. (Eighteenth-century inn sign)



304. Saint-Gall. Enseigne, "A la Fortune," 1769. (Inn sign, "Fortune," 1769)



305. Saint-Gall. Enseigne, "Au Lion d'or." 1786. (Inn sign, "The Golden Lion." 1786)



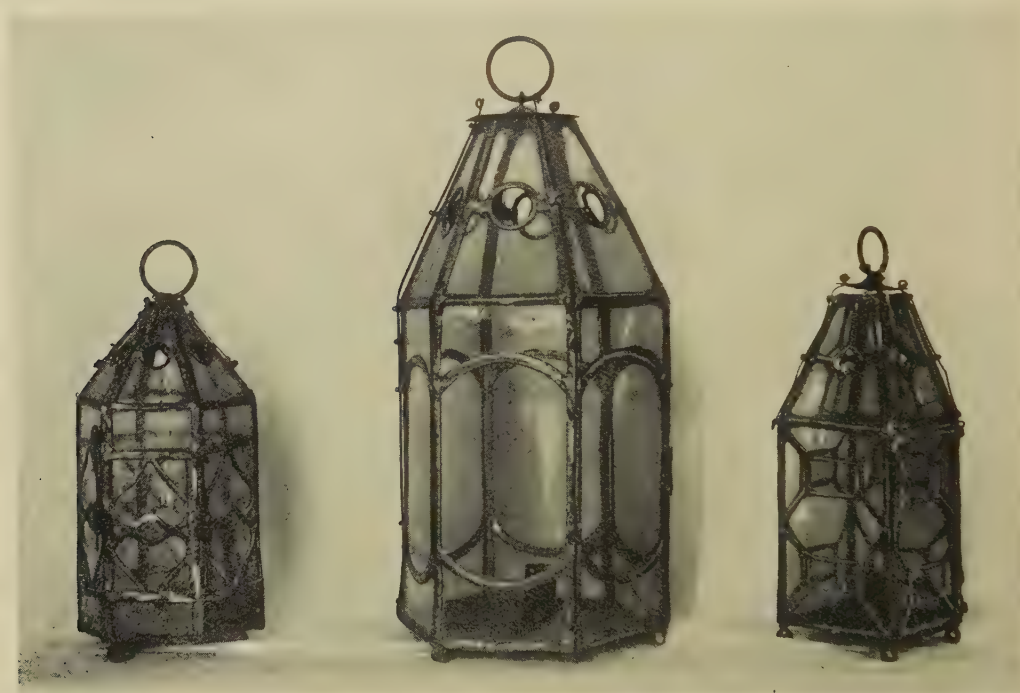
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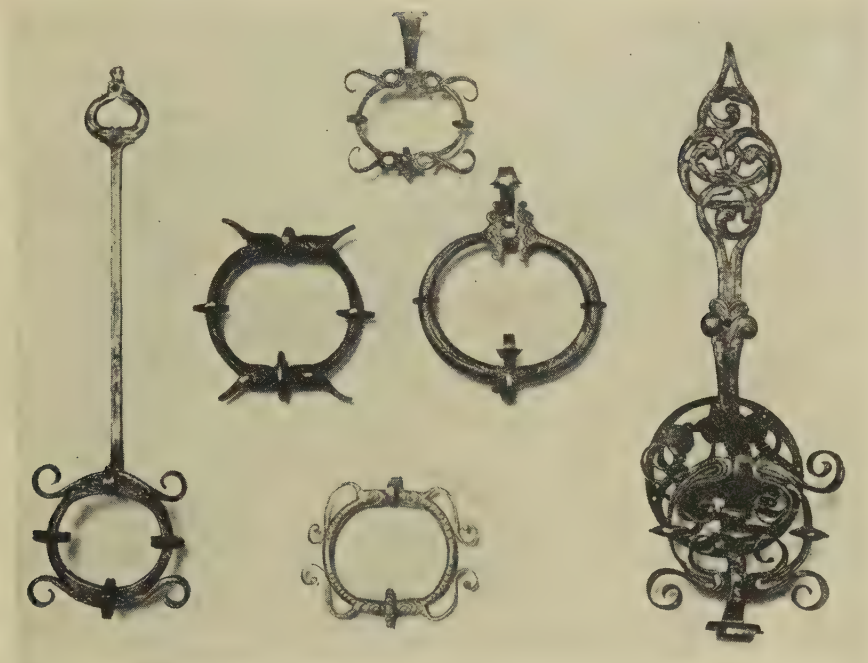
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306. Saint-Gall. Luminaires du dix-huitième siècle. Ces deux formes se retrouvent dans toute la Suisse alémanique. (Eighteenth-century candlesticks. These two shapes are found all over Alemanic Switzerland)

307. "Mouchettes." (Snuffers)



308. Lanternes du dix-huitième siècle. (Eighteenth-century Lanterns)



309. Suisse orientale. Marteaux de porte des dix-huitième et dix-neuvième siècles. (Eastern Switzerland. Eighteenth and nineteenth-century door knockers)



310. Valais. Lötschenthal. Types de clefs. (Types of keys)



311. Berne Fers à gauffres du dix-huitième siècle. (Eighteenth-century gauffring irons)



316. Berne. Vase à vin ou semaise qui servait d'enseigne à l'auberge communale de l'Ours, à Aeschi. Sur la panse, dans un écusson, une patte d'ours, armoirie d'Aeschi. (Wine decanter or "semaise." Sign of the village inn, the "Bear," at Aeschi. On the bulge in a shield is a bear's paw, the arms of Aeschi)



317. Suisse occidentale. Pot à vin ou channe en forme de cloche. (Western Switzerland. Bell-shaped wine pot or "Channe") 318. Plat à oreilles et à couvercle formant assiette, nommé "grellet." (Dish called "Grellet," with flanges and a cover which can be used as a plate)



319. Valais. Broc. (Jug) 320. Zurich. Broc à bec. (Lipped jug)



321. Channe de type bernois, gravée. ("Channe," chased wine pot in Bernese style)



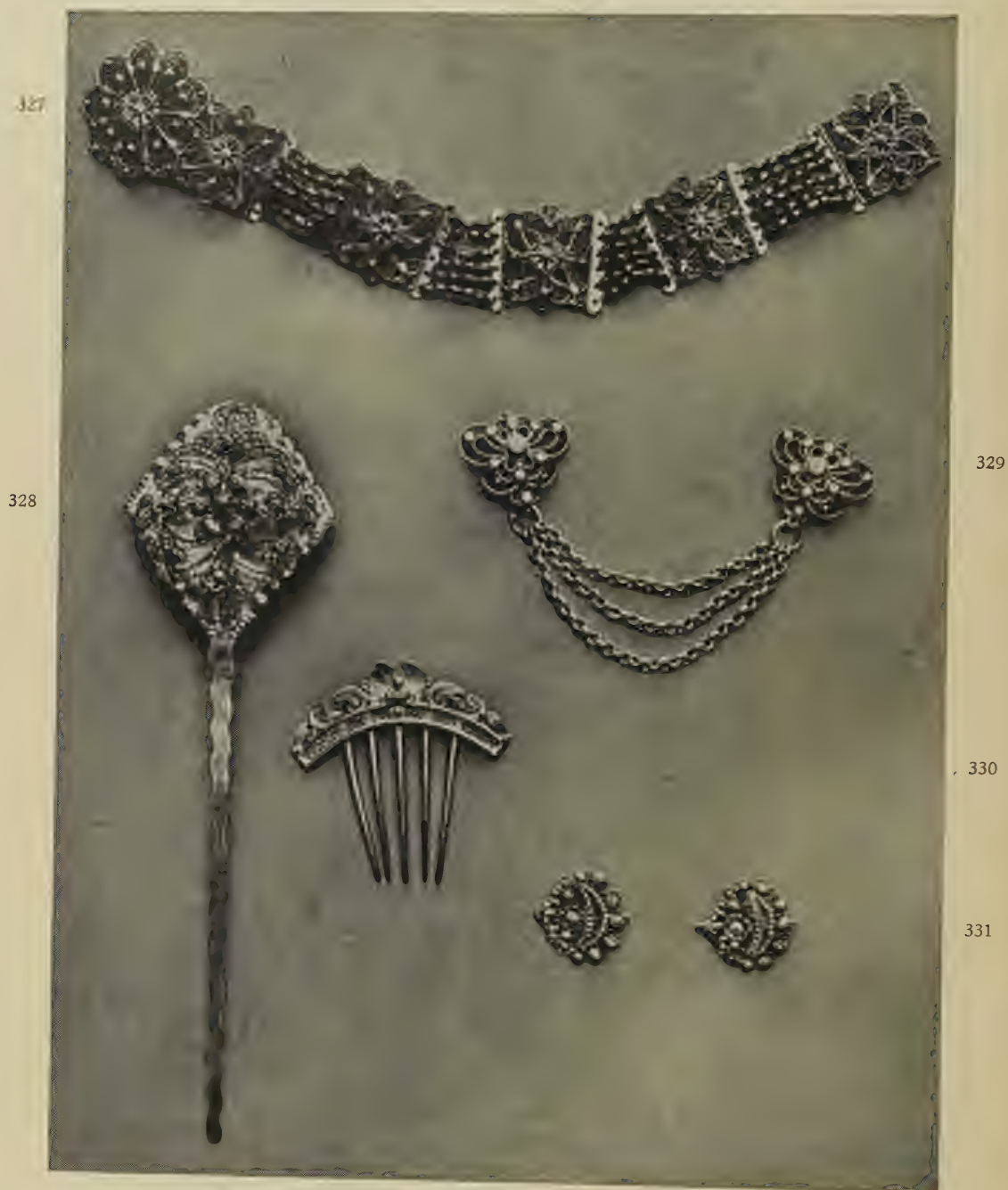
322. Zurich. Pot d'hôpital. (Hospital jug) 323. Semaise de communion, encerclée de laiton au couvercle et à la panse. (Hauteur 0, 42 cm). (Brass-bound Communion flask, 17 inches high)



324. Zurich. Cafetière baroque du dix-huitième siècle. (Eighteenth-century fancy coffee pot) 325. Berne. Théière rustique. Fin dix-huitième siècle. (Late eighteenth-century rustic teapot)



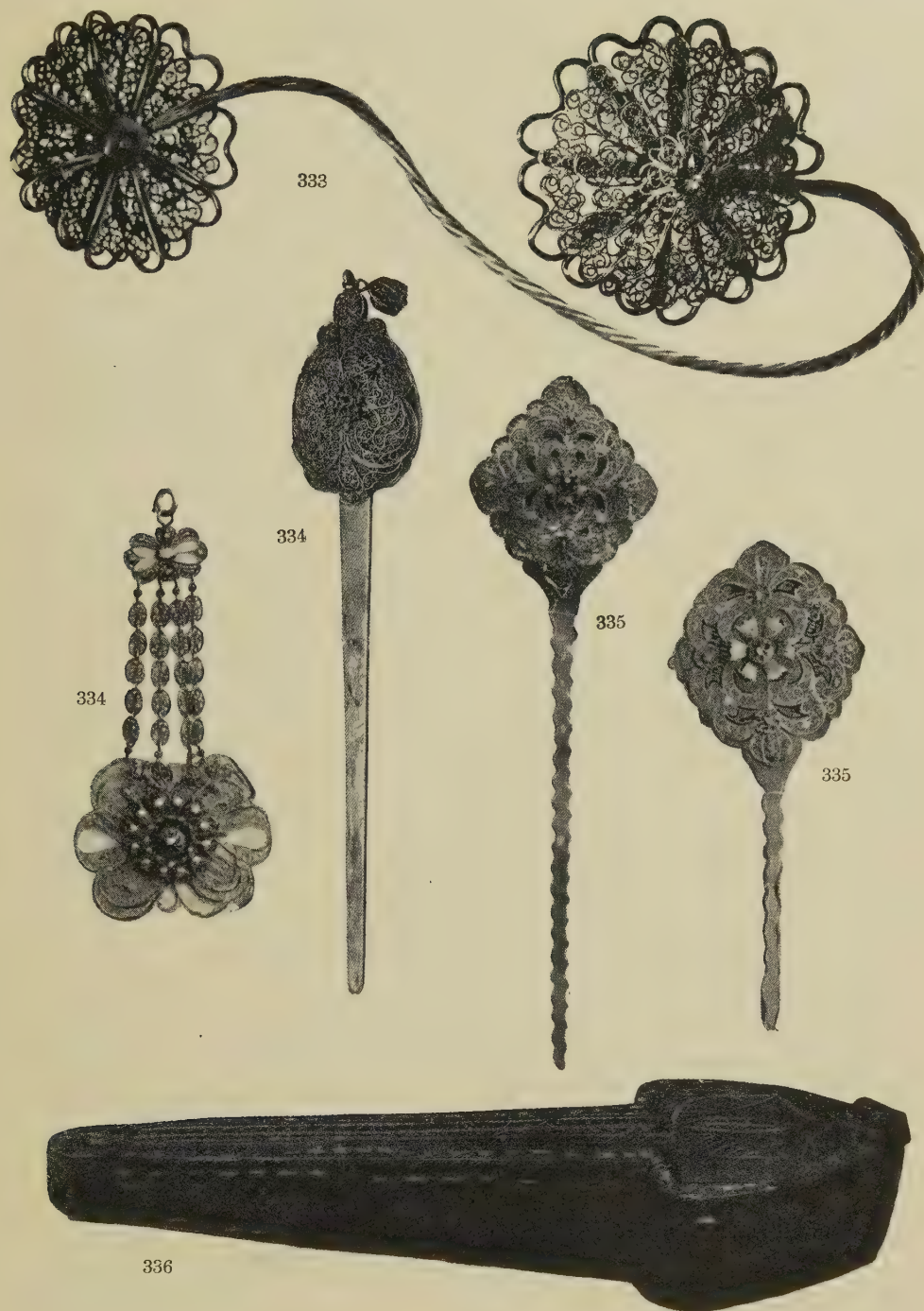
326. Unterwald. Parure d'une jeune fille: épingle à cheveux, collier, agrafes et chaînettes. (Hair pin, necklace, clasp and chains for young girl)



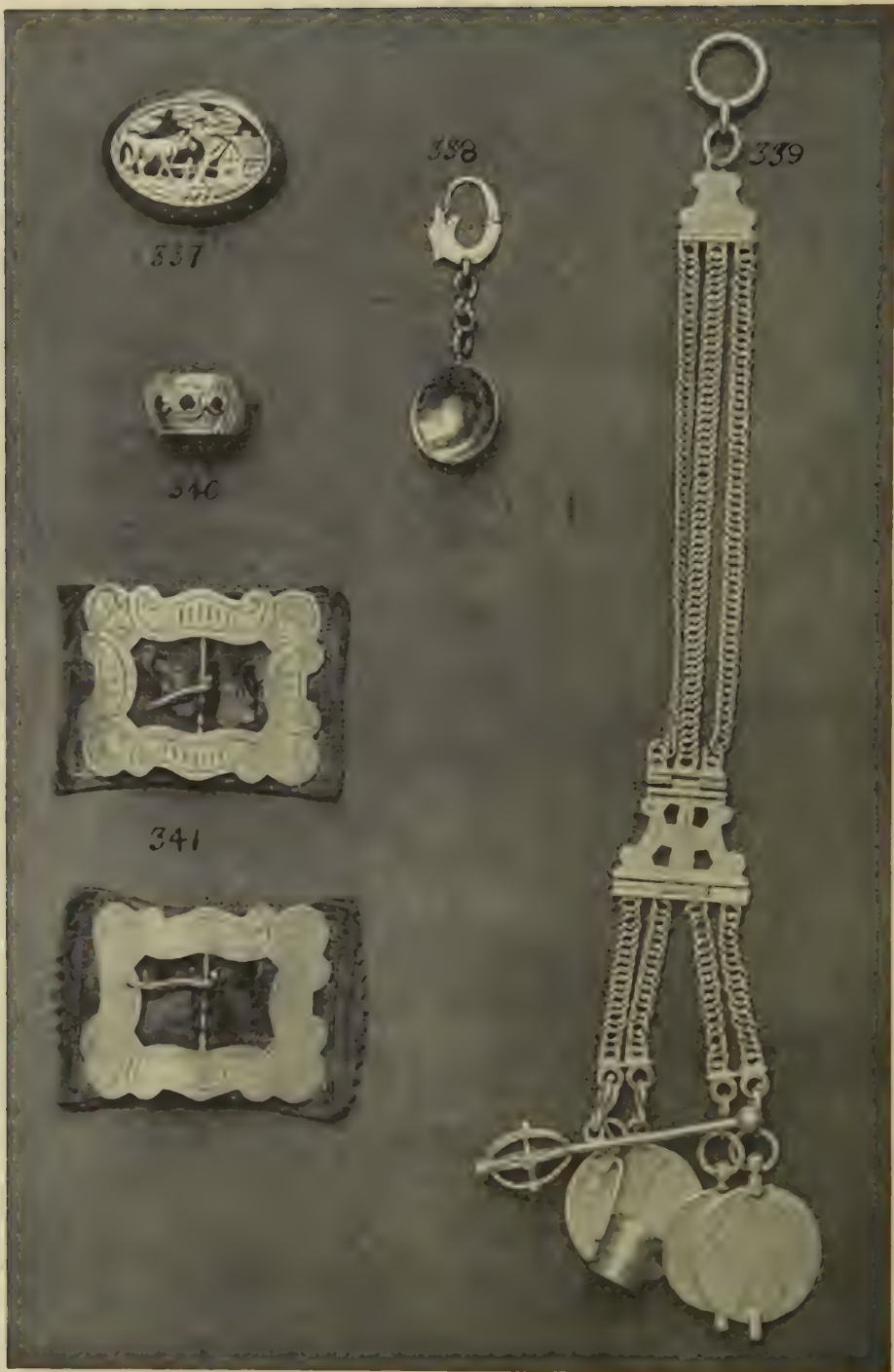
327. Unterwald. Collier. Filigrane d'argent doré et grains de grenat. (Silver-gilt filigree necklace with garnets) 328. Unterwald. Epingle à cheveux. Filigrane et émail. (Filigree and enamel hairpin) 329. Berne. Agrafe. (Clasp) 330. Tessin. Peigne d'argent. (Silver comb) 331. Berne. Petite agrafe. (Small clasp)



332. Bijoux. Epingle de Lucerne. Broche de Zurich. Epingle d'Unterwald. Pendentifs d'Appenzell et médaillon de Zurich. Aquarelle de Jean Bernard. (Jewels. Lucerne: Hairpin. Zurich: Brooch. Unterwald: Hairpin. Appenzell: Pendants. Zurich: Medallion. Water-colour by Jean Bernard)



333. Grisons. Diadème, filigrane. (Filigree diadem) 334. Berne et Grisons. Pendentif et épingle filigrane. (Pendant and filigree pin) 335. Unterwald. Epingles filigrane et émail. (Filigree enamel pin) 336. Grisons. Boîte à épingles de cheveux, bois sculpté. (Carved wood hairpin box)



PARURE MODERNE D'UN BERGER D'APPENZELL. (MODERN APPENZELL SHEPHERD JEWELLERY)

337. Broche. (Brooch) 338. Boucle d'oreille dont le pendent représente une cuiller à crème. (Earring with pendant in shape of cream spoon) 339. Chaîne de montre avec breloques : clefs de montre—instrument pour remuer le lait dans le chandron à fromage, mesure à lait. (Watch chain and trinkets—watch keys, milk stirrer, milk measure) 340. Bague. (Ring) 341. Boucles de soulier (Shoe buckles)



342. Appenzell. Cloche de génisse et collier. (Heifer's collar and bell) 343. Bretelles d'un berger d'Appenzell: cuir avec plaques de cuivre découpées et gravées. (Appenzell shepherd's leather braces with cut and carved copper plates) 344. Sa calotte de cuir. (His leather skull cap) 345. Sa pipe incrustée d'argent. (His silver-mounted pipe) 346. Ses jarrettières, cuir et plaques de cuivre représentant des vaches. (His leather garters, ornamented with figures of cows in copper) 347. Sa blague à tabac, cuir et cuivre. (His leather and copper tobacco pouch)



348-349. Unterwald. Lac des quatre Cantons. Costumes des femmes et des jeunes filles de Beckenried, avec épingle à cheveux, collier et pendentifs, 1814. (Lake of Lucerne. Costumes of the Beckenried women and young girls, showing hairpin, necklace and pendant, 1814)



AS in the case of the earthenware stove, with its moulded and painted decoration, window glass is independent of rustic art, and both are but exceptionally made for peasants. The former is replaced in chalet and farm, either by one of stone (the most usual) one of masonry or of glazed tiles, "catelles," or finally by the "écuelles" stove (Fig. 397). Thus the Bittos at Bienne, the Landolts at Gléresse, the Kunzes at Cerlier with others of the Canton Fribourg in the eighteenth century, together with, perhaps, the most justly famed of all, the Pfaus and Grafs at Winterthour, artisans and admirable artists though they were, and inspired by the compositions of Maurer, Tobias Stimmer, or Conrad Meyer, had but few occasions for working for the peasant class. Stoves, therefore, such as those at Stammheim (Fig. 399 and 400), or that at Effretikon on which H. Graf has depicted the months, symbolizing April by a sower with the legend "Earth, hitherto sealed, now drinks in the nutriment of April, and gives to the husbandman the hope of filling his corn bins," are few and far between in our villages. Side by side with the engraved window-panes, to which we shall return later, panels ordered by peasants are also found (Fig. 350). Without attempting a résumé of the history of window glass, typical branch of national art as this is, it will suffice to recall that after having been in the thirteenth century one of the most magnificent glories of abbeys and churches, it again, in the sixteenth and seventeenth centuries, contributed to the beautifying of public buildings and private residences. The Diet presented such to Cantons, the Cantons offered them to Towns, while towns, in token of friendship, exchanged with other towns, windows bearing their coats of arms. Did a donor desire to assist the construction of a building, his gift might take the shape of an entire window, one of whose panes perpetuated the memory of the giver. Every building of public service, including inns, thus received help in kind. The Communes, Guilds, Shooting Societies, acquired in their turn such emblazoned panes, or "Wappenscheiben," their example being followed by private individuals, who obtained for themselves "Kabinettscheiben," those little paintings on glass which lighted up interiors, somewhat darkened by their woodwork and heavy ceilings, with a richer glow. Here and there it came about that craftsmen or well-to-do peasants followed the example

of the middle class. Hans Harden, the cooper, orders a pane on which he is to be depicted working at his trade with his wife who brings him drink ; on another, Henri Henzeler, landlord of the " White Cross " Inn, Bischofzell, stands proudly while his wife, money bag at waist, hands him the goblet she has just filled for him, and we again see him in a little scene painted on an upper pane, at his door entrance, welcoming a party of noble riders. A sixteenth-century pane commemorates a family or a corporation repast ; another exhibits two couples, Vetter Remundt and Bendricht Jedo, with their wives, and in the panes above, the same personages presiding over the labours of the vintage and tilling. But as in the case of the finely-figured stoves these cannot be strictly considered as manifestations of rustic art, and greater stress will be laid on glassware and pottery, where the peasant took a larger share, and which found a place in his dwelling, however humble.

The art of working in earth, the most ancient of all, and whose methods all the world over are most alike, whether prehistoric, primitive or popular, offers the closest similarity as to decoration. It is of prime necessity ; luxury does not enter into it ; it requires but elementary tools (always the same), an output large and rapid. The above conditions, everywhere alike, impose as M. Deonna has shown, limits of decoration on popular pottery which, in its three chief aspects—geometrical, naturalistic and formal—bear, independent of time or space, unquestionable resemblance. An ornamentation painted on a Carouge plate, recurs on one of Thoune, on one of Thonon, and again on the border of a maiden's robe on an archaic vase.

As a rule the potter settles where pot-earth or clay is near at hand, though this is not an invariable condition. We see, for instance, master potters, such as the Baylon, installing themselves first at Lausanne, which represented for them an important commercial centre, and one to which they had no difficulty in bringing their raw materials. Later on, their descendants both at Nyon (at the same period as the Dordus) and at Carouge, strove to imitate in pipeclay the products of the French and English porcelain makers established in France. What, for instance, is styled by us " Old Carouge " (but which may also come from Montereau) has nothing in common with the popular pottery of the same name, which, as a matter of fact, is Savoyard (Fig. 378, 379).

Leaving aside both luxury ware (Nyon, Zurich, etc.) and the ordinary pottery of popular use, we will range under the heading of " Rural Pottery " that wherein is evinced the choice, demand and taste which come from peasant circles. We agree with M. van Gennep that M. Deonna goes too far in considering that the decoration of an ordinary jar, for instance, is an immaterial factor in deciding the choice of the village buyer. As M. Delachaux very justly remarks on this point, the little

Bernese boy at the fair, when buying his varnished clay cow, will always choose that with the yellow and red coat of the Simmenthal breed, with its conventional markings, and will refuse the black and white cow of the Gruyère.

Pottery is made pretty nearly all over Switzerland, in Canton Zurich, at Winterthour, at Bernegg (St. Gall), one of whose potters has left us his charming trade sign, now in the St. Gall Museum (Fig. 369); in the Winenthal (Argovie), noted for its speciality of green jugs and stove panels; at Sissach and other villages of Bâle-Campagne (Fig. 380 to 384); at St. Antönien, in the Grisons (Fig. 393, 394); at Langnau, in the Simmenthal, etc. It is, however, the pottery of Heimberg, with its living traditions, which will most claim our attention.

In Canton of Berne, the chief centres of the rural pottery industry are Langnau, Heimberg, Bärswyl and the Simmenthal. In the seventeenth century the character of their products is markedly uniform, simple in form, decoration lineal, clear and forcible, few colours, either green, brown, or reddish-brown, such as those of the enamels or glazes used for the tile panels of stoves. It was in effect, a pottery of primitive and very general type, one in which local touch and individuality of character showed rather in the execution than in the conception. But, as M. Friedli has shown, the flourishing expansion of this trade in the eighteenth century, particularly at Heimberg and Langnau, forced on the master-potters a greater use of colours, and the adoption of definite styles, differing distinctly according to place of origin. Each factory had its special ground colour: Langnau a yellowish-white, Heimberg reddish- or clear-brown, Bärswyl greenish-white, Simmenthal bluish-white. A pattern decoration, often overloaded and somewhat heavy, became the distinctive mark of Langnau. On the handles of their soup tureens and the edges of dishes, on the covers and feet of their sugar-bowls, appeared open-work spirals, shells, twisted fringes, often fruits, either single to serve as handles, or massed in baskets; more rarely, figures of animals, birds or human figures, for instance, the spinner depicted on the cover of a garland-decorated soup-tureen, accompanied by her dog and talking to her neighbours (Fig. 374). The coloured decoration is characterised by a conventional floral scheme, very happily conceived, by animals occupying the bottom of the dishes and plates, and sometimes the inside of the covers, by dates, proverbs, names, inscribed on the inside borders, the latter affording evidence that the more elaborate sets have been specially ordered. A dish of this description (now in the National Museum) was made in 1785 for Catrina Staufer, and bears the inscription "Were we all rich, all equal and all seated at table, who would serve the soup?" Another, in Basle Museum, the inside of which is ornamented by a cock, is inscribed: "Hens lay their eggs together, and the house mistress has to reckon with

all, 1758," to which the potter has added a complementary note to the effect that: "On the 19th June, 1758, occurred a great flood, causing many people to be drowned in Emmenthal."

The work of Bärswyl and Simmenthal, in which patterned ornamentation is largely absent, is distinguished by its simplicity and elegance of decoration. Less showy than that of the Crémines (Fig. 370) they have all its lightness. At the end of the eighteenth century, the decoration of the deep Simmenthal dishes acquires added force through the adoption of both botanical and geometrical designs, and to this is added the large Gothic letter with its decorative value, later on, however, to be lost.

As in costume, so in pottery, Simmenthal retains its characteristic elegance. Its eighteenth-century churns, in the Berne Museum, are models of taste (Fig. 392), and the simple outlines of the long figures on the Bärswyl ware in neutral tints, on a light ground—a gentleman with his hound, a shepherdess with her cow—are full of a distinctive grace of their own (Fig. 184).

In Heimberg we find something rather less conventional, more jocund, even a little coarse. Conventional ornamentation, in low relief, as applied to these single-tinted objects, green, brown or black, plays a far less important rôle than in those of Langnau (Fig. 390), which give the idea of having been made by professionals. In the eighteenth century, with enamels of various colours, painting acquires greater importance than modelling, and the manufacture becomes domestic. All contributes to foster this; proximity to the beds of earth used, and to the town of Thoune, with its fairs, its easy communications with Berne, and with the surroundings of its lake, together with the wooded nature of the district and the right possessed by every bourgeois to his share of the communal timber, enabling him to some extent to keep his furnace running. It thus came about that the ground floor of every dwelling, perhaps the stable excepted, is turned into a pottery, though with so little external change, that a casual passer-by would hardly notice he was in an industrial village. The only indications likely to make him aware of the fact are the carts filled with plates in layers of straw, the grey rows of utensils in fresh wet clay drying on planks, placed outside windows, bright with pinks and geraniums, and the size and unusual number of these windows, the whole length of the ground storey; should the traveller halt and ask leave to enter, he finds himself in a makeshift and, so to say, extemporized factory. On one side are stacked the finished goods, ready for despatch to Berne, for the "Onion Market"; on another, those about to be fired, here pieces which seem to spring from the lathe under the hand of a young workman, like soft thick blossoms; hard by a lad is modelling, either by hand or mould, bears, hens or cows, those primitive-shaped varnished toys, resembling those of ancient Greece, later on to

be the joy of other children in secluded valleys, or the poorest quarters of the towns. In the background, the peasant prepares his oven, while in the next room, brush in hand, a young girl decorates with singular dexterity a series of pots in the same coloured design. For the most part the work, the success of which depends on the skill of the workers, is accomplished mechanically; some, however, unconsciously go farther, are born artists and impart to their work the grace of individuality. In watching the work of the various operatives one readily realizes how a Heimberg piece may either be indifferent or absolutely charming. The clay may be left bare, or covered with oil paint or water-colour; as a rule a transparent lead glaze overlays the coloured paste. The colours are few and commonplace. On the brown or dark-brown ground of the plates with festooned eighteenth-century border, white, lively yellow, brick-red and green, always somewhat limpid, predominate. This darkening of the ground is, however, not general. M. Hoffmann-Krayer instances a plate with a bluish-yellow ground, in Basle Museum, decorated in red and green with a cavalier wearing the high shako of the First Empire; one in our own possession—on which are depicted a lady and gentleman in full dress, seated at table under a richly-shaded lamp (Fig. 368)—is probably of the same period. A little later the dark-brown ground is revived, as is proved by a plate dated 1828 with identical decoration, in the Basle Museum. Such plates were common in Bâle-Campagne, where they went under the name of “*Läufelfinger*.” They may very possibly have been the work of a Heimberg workman, as in the case of St. Antönien, where at one time “*Heimberg*” was made. Blue colour appears for the first time in 1831; on one plate the flowers surrounding the arms of Berne, done on a whitish ground, are tinted with it; the rim, however, is brown, and inscribed on it is the naïve avowal: “*The Bosom of my wife, I would not give for all the treasures of this world.*” At the opening of the nineteenth century the Argovie potters had borrowed from South Germany (Fig. 402) the particular style of light-coloured pottery, ornamented by the brush, and in which the inscription or legend on the rims plays an important rôle. These were imitated at Heimberg in its turn in 1832, the plate in Berne Museum representing the Neuchâtel Revolution of 1850 being in the same style. It is at this period that the true Heimberg technique ceases to exist, and after a few somewhat unsuccessful attempts at the manufacture of the majolica ware known as that “*of Paris*,” it seems that at the present time, largely thanks to the ordinary ware which has held its place, the potters have reverted to the old traditions. And, on some modern dishes, old phrases re-appear, such as this: “*When you use this plate, remember that you, like the plate, are fashioned of clay.*”

Window glass, plain or stained, though eminently a national art, cannot

be considered a rural one; glassware, however, painted or engraved, though originally imported, is decidedly an art of the people.

Its sources of origin lay in the Black Forest, the Forest of the Ardennes, the Forest of Bohemia, its existence depending on unlimited supplies of wood fuel. Towards the close of the Middle Ages, during the seventeenth century, and above all during the eighteenth century, the master glassmakers, more and more numerous, began to migrate in search of wooded regions suitable for erecting their furnaces. The Jura, the shores of the Italian lakes and Central Switzerland were all reached by them, and their first glassworks erected at Lodrino, Lutra, Sestocalende, Porlezza, in the Muotathal, Guldenthal and the Entlebuch. As time went on, easier means of communication and improved conditions of transit, obviating the need of abandoning a region once its timber exhausted, they established themselves finally at Mels, Hergiswil, Küssnacht, Bülach, Wauwil and Olten.

In 1723 the three brothers Siegwart, from St. Blaise, in the Black Forest, settled in the Entlebuch, which, up to that time, had merely seen a few migratory glassmasters, and there erected the first factory at Hirsegg, five kilometres from Flühli, on the left slope of the valley watered by the Waldemme. To encourage the development of the industry thus initiated, the Lucerne Government freed them from all taxes as well as the liability to military service. During this early stage (1723 to 1741) their output was of high excellence and, specially from 1725 to 1735, distinctly artistic; objects of opal glass, replacing porcelain, were produced, as also plates, cups, vases, ornamented with a rich and highly finished decoration of flowers and figures. Liqueur bottles bearing the Pascal lamb, and jugs the Bull of Uri (this latter showing how rapidly the national taste had been assimilated) were also made.

Subsequently, in partnership with other glassworkers, the Fillingers and the Griners, like themselves of Black Forest origin, they started the manufacture of the commoner kinds of ware; the "Hohlglas" and the rounded panes of green or semi-white glass for windows, and extended their factories; owning them at Romoos at the Grande Fontanne, at Kragen (this for mass production) and at Thorbach (1837-1870), a tiny hamlet on the left bank of the Kleine Emme, at the feet of the Feuerstein and the Wandeliflüh, of which a print exists showing the little factory with its bell turret, set in idyllic scenery. The Lucerne Government restricting more and more the felling of timber, they erected in 1818 on the borders of Lake Lucerne at the foot of Mount Pilatus, close to the pleasant village of Hergiswil, a glassworks, bringing to it on flat-bottomed boats the necessary fuel from the Unterwald. The glassworkers worked between Thorbach (where in twenty-five weeks their supply of timber was exhausted) and Hergiswil, where they continued up to 1870 the

manufacture of painted glassware on the old traditional lines, adding to this a glassware engraved either by grinding or acid process. Transformed and enlarged, the glass factory of Hergiswil is still in existence, and a Siegwart still at its head.

It is to those craftsmen of the Black Forest that we owe one of the most fascinating branches of those enriching our rustic art; those bottles, those painted or chased glasses, ranged on the shelves or sideboards of our chalets, so embellished with ornaments, flowers and figures, sparkling in pale blues, reds or yellows and more often white, with perhaps more fairy-like still, those so delicately chased and engraved (Fig. 356 to 366, 368). On one piece a flying stag, such as the Hirsegg woodcutters might see him; on another, a stately steed, a bear or bunch of grapes; again, a silk-bonneted peasant milking his cow; there a couple dancing to the strains of the bagpipes; lastly, perhaps, on a dark-blue or golden-brown glass bottle, streaked with white marbling, may be read the legend: "Love me alone, or leave me alone."

It was doubtless from such glassworks that the peasant, perpetuating the tradition to which we are indebted for so many of them, ordered in honour of a marriage, a birth or the building of a chalet, those engraved panes which brighten the windows of so many of our villages, and which serve to perpetuate the name and arms, (these often symbolising the name), of an ancestor, or the gift of father to son, with the thought that accompanied it—"To my son I give this for remembrance, thus he will not forget me when I am no more here."





350. Saint-Gall. Vitrail du dix-septième siècle, exécuté pour Jacob Laubach, de Bernhardzell.
 (Seventeenth century window designed for Jacob Laubach, of Bernhardzell).



351-352. Suisse occidentale et centrale. Petits tableaux sur verre ou verres églomisés. Beaucoup de ces tableaux, très fréquents encore chez les paysans, doivent provenir de l'Allemagne du Sud. (West and Central Switzerland. Small paintings on glass. Many of these paintings, still common among the villagers, are of South German origin) 353-354. Berne. Petits verres gravés qui se plaçaient aux fenêtres des chalets, et particulièrement aux fenêtres des chalets de l'Oberland bernois. (Small engraved panes used in windows of dwelling-houses, and specially in the chalet windows of the Bernese Oberland)



355. Berne. Vitre gravée du dix-huitième siècle. (Eighteenth-century engraved window pane)



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356. Verres à bière peints, 1742. (Painted beer tankards, 1742) 357. Hanap de verre peint, 1733. (Painted glass goblet, 1733)



358

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360

358 et 360. Verres gravés. (Engraved glasses) 359. Berne Bouteille peinte. (Painted bottle)



361. Winterthour. Verre peint, 1722. (Painted tumbler, 1722) 362. Bouteille peinte, aux armes de Berne, 1740. (Painted bottle with arms of Berne, 1740) 363. Zurich. Verre peint, 1705. (Painted glass, 1705)



364, 365 et 366. Verres et bouteille fond teinté, décor blanc. (Glasses and bottle with white decoration on tinted ground)



397. Barm. Vitrre gravée en 1775, pour Ulrich Freddy, "paysan" d'Usserin. On lit à gauche: "Que tout ce que je s'occupe en tout temps se fasse au nom de Jésus-Christi." Qu'il m'aide du matin jusqu'au soir jusqu'à la fin de ma vie." Et à droite: "Ceci je le donne comme souvenir à mon fils afin qu'il ne m'oublie pas quand je serai parti d'ici-bas." (Window pane, engraved 1775 for Ulrich Freddy—"countryman" of Usserin. Inscriptions on left: "May all I do be done in the name of Jesus Christ. May He help me from morn till eve, throughout my life." On right: "A souvenir for my son, lest he forget me when he morn.")



368. Berne. Plat de Heimberg et verrerie peinte. Aquarelle de Jean Bernard. Milieu du dix-neuvième et fin du dix-huitième siècles. (Plate from Heimberg and painted glassware. Water-colour by Jean Bernard. Mid-nineteenth and late eighteenth centuries)



369. Saint-Gall. Enseigne d'un potier de Berneck. (Potter's sign from Berneck)



371



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372



370



370. Jura bernois. Assiettes et bénitier. Poterie de Crémises. (Crémises pottery. Plates and holy water stoup) 371. Berne. Encrier de Heimberg. (Inkpot from Heimberg) 372. Berne. Sucrier de Langnau. (Sugar basin from Langnau)



373. Bâle-Campagne. Plat, 1788. On lit sur le rebord : "Peindre des fleurs, c'est aisé, mais ajouter encore l'odeur, cela n'est pas possible." (Plate, 1788. Inscription on rim : "It is easy to paint flowers, but impossible to give them scent") 374. Berne. Sopièr de Langnau. Fin du dix-huitième siècle. Fond blanc. Fileuse sur le couvercle. (Late eighteenth-century soup tureen from Langnau. White ground with figure spinning on the lid) 375. Berne. Sucrìer de Langnau. (Sugar bowl from Langnau)



376. Berne. Plat de Heimberg à fond noir, 1794. On lit sur le rebord, en allemand : " Si tu veux garder un secret, ne le confie à personne. " (Plate from Heimberg with black ground, 1794. Inscription on rim : " Would you keep a secret—confide it to no one ") 377. Berne. Plat de Heimberg. (Plate from Heimberg)



378. Genève. Assiette de faïence, marque en creux. Fabrique de Baylon à Carouge. (Engraved earthenware plate, Baylon Works at Carouge.)
 379. Berne. Plat aux armes de Genève. Fabrique du Simmenthal. (Plate with arms of Geneva, Simmenthal Works)



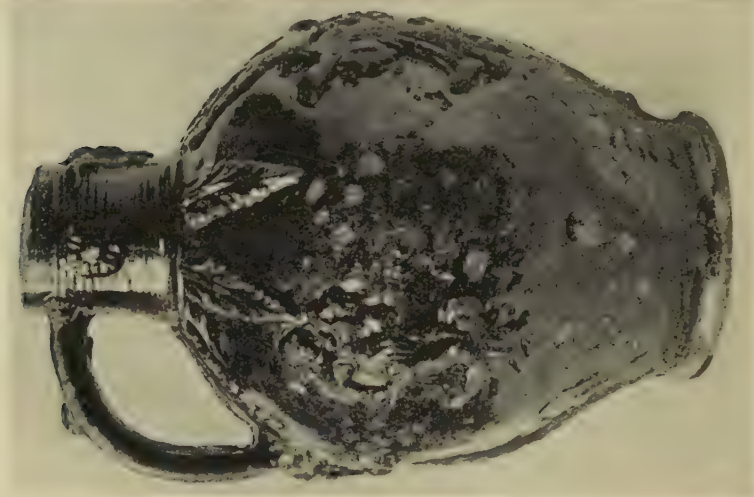
380. Plat de Ziefen. (Plate from Ziefen) 381. Lions de Bretzwil, potier Straumann. (Bretzwil lions, by Straumann) 382. Encrier modèle de fourneau, potier Frei, 1798-1864. (Furnace-shaped inkstand, by Frei, 1798-1864) 383. Modèle de poêle de catelle, potier Zeller. (Model of "catelle" (tile) stove, by Zeller) 384. Vase du potier Senn, à Sissach. (Vase, by Senn at Sissach) 385. Catelle du Gelterkinden. (Gelterkinden tiles, "catelle")



386. Berne. Langnau. Plat dédié à Jacob Kammermann avec l'inscription : " Plutôt rester célibataire que donner des culottes à sa femme." (Plate dedicated to Jacob Kammermann with inscription : " Better remain unmarried than allow one's wife to wear the breeches ") 387. Berne. Langnau. Baratte, 1779. (Churn, 1779) 388. Berne. Plat. (Plate)



389. Genève. Laitière genevoise, statuette du début du dix-neuvième siècle. (Early nineteenth-century statuette of a dairymaid) 390. Berne. Cruche noire de Heimberg. (Black waterpitcher. Heimberg) 391. Grisons. Prattigau. Cattede d'un poêle de Saint-Antoine. On lit : "Parmi les femmes un homme a perdu son argent; c'est pourquoi, méfie-toi de la ruse des méchantes femmes." ("Cattede" (tile) of a St. Antoine stove inscribed: "Man loses his money with women—beware therefore of a bad woman's wiles.")





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392 Baratte du Simmenthal. (Simmenthal churn) 393 et 394. Grisons Fontaine et Modèle de l'Eglise de Fiders Poterie de Saint-Antoine. (Fountain and Model of Fiders' Church. St. Antoine pottery)



393



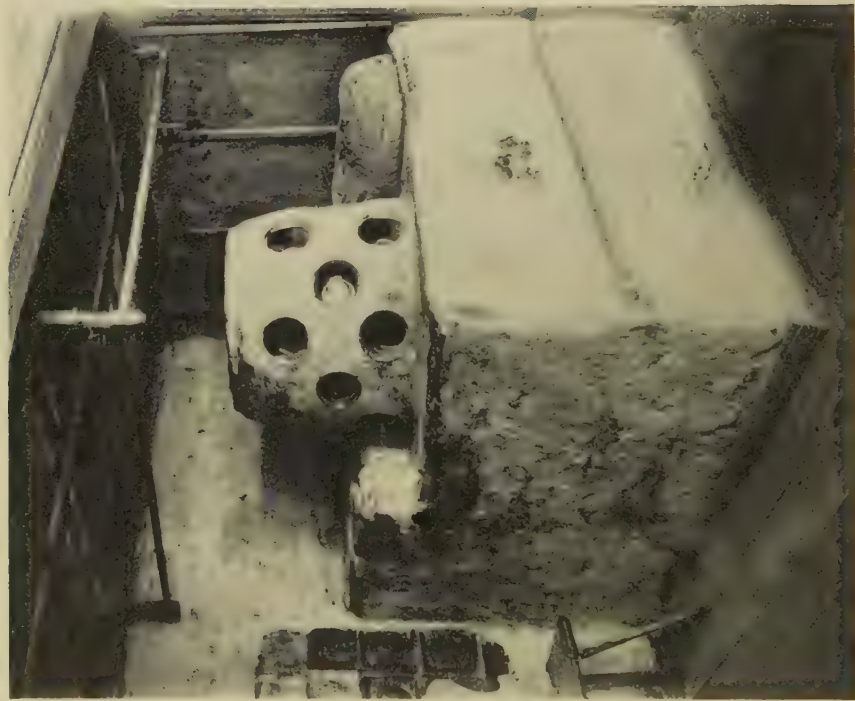
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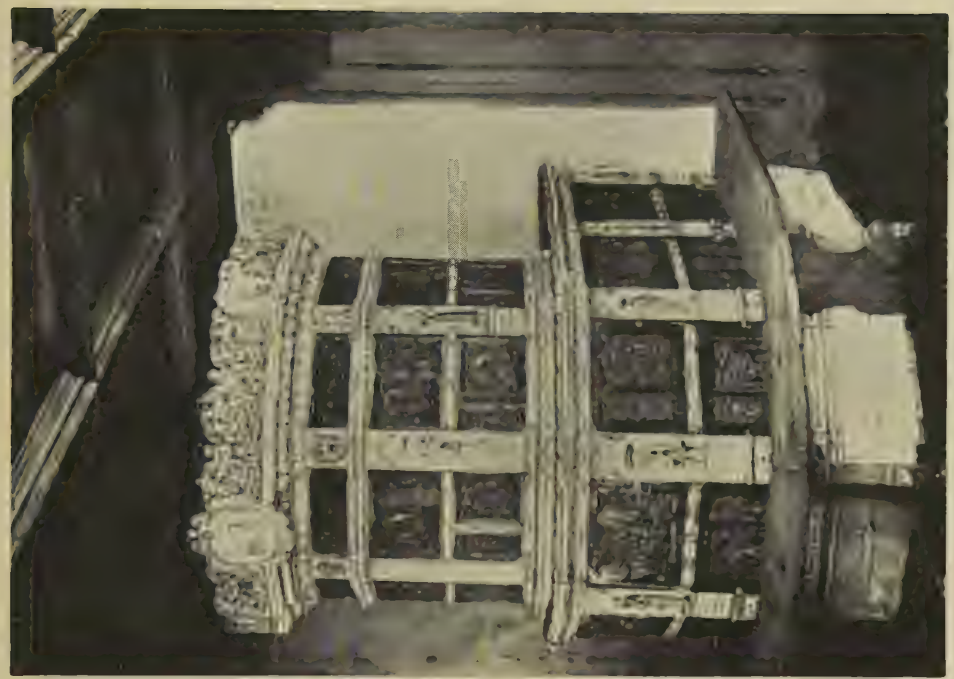
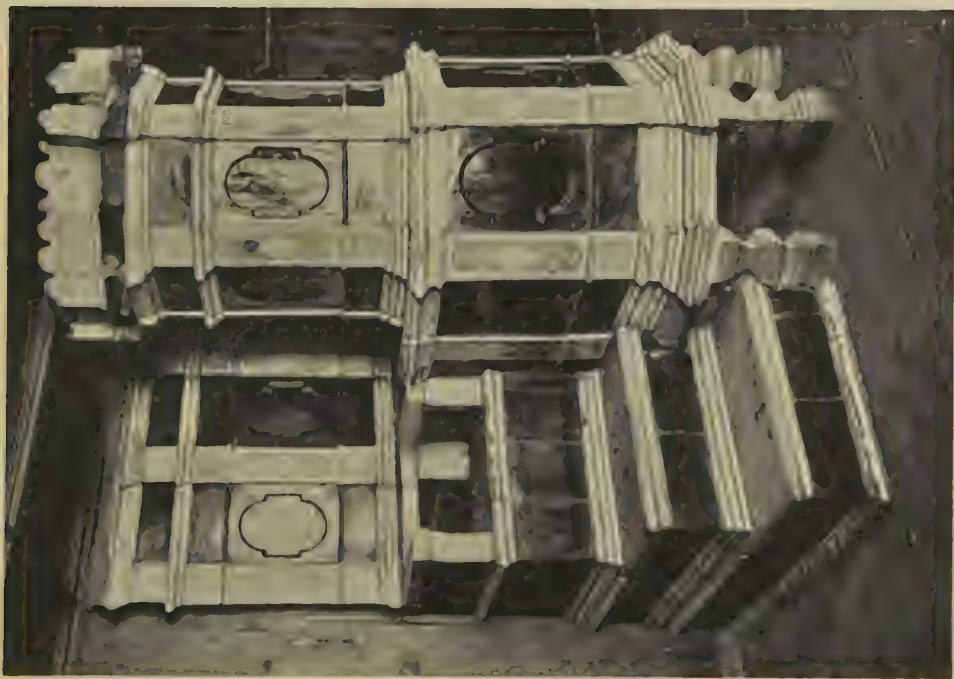
395. Berne. Simmenthal. Cruche à fond blanc, couvercle d'étain. On fabriquait des poteries analogues à Winterthour et dans la Suisse orientale. (White ground pitcher, with pewter lid. Similar pottery was made at Winterthour and in East Switzerland)



396. Berne. Cafetière de Heimberg, début du dix-neuvième siècle (Early nineteenth-century coffee pot, from Heimberg)



397. Saint-Gall. Poêle du Toggenbourg. "Catelles" en forme de plat prises dans la maçonnerie (voir 90) (Teggenbourg stove with plate-shaped "Catelles")
 (tiles) let into the masonry, see 90) 398. Zurich. Poêle de Dürstelen. (Dürstelen stove)



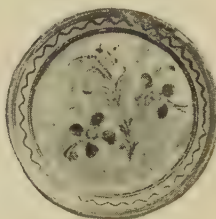
1890 Zurich. Peinture pour le village de Stamsbach. Stove made at Winterthur, pour le village de Stamsbach. Peinture pour le village de Stamsbach. The scenes on the "Catelles" (tiles) represent the months and various types of field work)



401. Berne. La marchande de poterie. (The pottery seller)



402



403



402



405



404



405

402. Ces assiettes communes dans la Suisse occidentale proviennent peut-être de l'Allemagne du Sud. Dix-neuvième siècle. (These nineteenth-century plates, common in West Switzerland, possibly come from South Germany) 403. Valais. Champéry. 404. Berne. Plat de Heimberg, 1788. (Heimberg plate, 1788) 405. Zurich. "Catelles" d'un poêle de Zollikon (potier Bleuler), représentant les âges de la vie. ("Catelles" (tiles) of a Zollikon stove (by Bleuler), representing Life's ages)



AS the Austrian Professor Haberlandt has very rightly remarked, "Rural art is by no means an undeveloped or discarded 'bourgeois' art, rather is it a branch of art in general. Ancient traditions and even what may be termed prehistoric influences can be traced in it; not to a superior civilisation does it owe form or technique; far oftener are these an ancient heritage faithfully preserved."

Rustic art is linked with the very dawn of civilization, it has its roots in common human nature itself. The herdsman, through daily contact with nature ever formidable and ever virgin, still largely remains, above all in his love for adorning objects of daily use, primitive man. As a child his toys are almost symbols, species of idols; a forked pine branch (Fig. 412, 423) represents for him the horned cow, the sacred creature to whom he and his owe their existence. Certain of the fetish toys, representing reindeer, found among the Laplanders and Samoyeds, bear a strong likeness to the double-pronged bone instrument unearthed in the "Pope's Cave" at Brassempuy, which in all likelihood served to amuse a child in the Magdalenian epoch. Not unfrequently the little mountaineer, making use of the bark on the branch, traces on it a collar, or a symmetrical and regular ornamentation, suggesting the coat-markings of animals, and showing an innate decorative sense. On many of such toys are to be seen "family marks" or brands (the term by which signs, cut with knife or axe on tools, utensils or door lintel, denoting the owner of the spade, pail or dwelling, are known). They occur in the moulds in which are baked loaves (capable of being kept three or four months), they further serve as sign-manuals, and, as we have seen in the case of the blacksmith Monet, by their aid the artisan is enabled to stamp his work. Still in constant use, they have been so, as Ravussin says, "from the infancy of mankind, ever since the sense of ownership arose," and it is highly probable that similar marks found on palæolithic or neolithic implements bore the same significance. The notched stick, the "Tesslen" of Alemanic Switzerland, the "Tacheras" of the Hérens Valley, the wooden "ledgers," registering measures and grazing rights, already described, bear a strong resemblance to the bones marked with arrows and notches found at Laugerie-basse and in the grotto of Espeluges. In much the same way the ornamented staff, handed over to his reliefman by

CONCLUSION

the night watchman, in the Conches Valley, is obviously merely a variation of the "message staff" of the Australian aborigines.

The stone lamps (Fig. 186 to 192) have also their prehistoric prototypes, such as have been found in the cave dwellings of the Puy-de-Dôme, and in the Valais itself, where the researches of Tourbillon have brought to light those of the neolithic period. We are told that a stone lamp from Villa, near Evolène, and one of the Bronze Age, from the Charente, are identical in shape, and that both resemble those actually in use among the Laplanders and the Ceylon natives. Lardite, a silicate of alumina, out of which they were usually cut, was known to man from early ages; Pliny alludes to it as "Como stone" (*lapis Comensis*), it being found in the neighbourhood of this town. These lamps, in which the herdsmen burnt butter in place of oil, are now in use only in certain chapels; at Kuhmatt, in the Lötschenthal, for instance. The butter so employed was supposed to be a remedy for wounds. It is remarkable that a prehistoric utensil, used by our mountaineers up to the beginning of the twentieth century, though discarded in ordinary life, should, in the words of M. Rutimeyer, "linger on for religious use"; tradition regarding them knows no break; they have persisted from century to century. The same may be said of the pothanger, the form of which has remained unchanged since the "Tène" period; of the scraper, and of the pile-supported barns so closely akin to the lake dwellings, to the huts of the Caucasus, and to those of Celebes.

Masks, those of the Lötschenthal in particular, recall the warlike or ritualistic masks of the Melanesian tribes. Carved from blocks of larch, painted in vivid colours, finished off with pigs' teeth and goathorns, kid or sheep skin for the hair, they are fantastically savage (Fig. 424-428). The time for donning them by the lads of Blatten is the Monday and Tuesday before Ash Wednesday, and when, clad in skins, cow bells and goat bells hanging from shoulders and waist, the shouting, bounding, noisy troop, armed with heavy sticks, bags of soot and wooden squirts, with which they threaten the young girls, issue like a whirlwind from some narrow alley on to the white road, between two walls of snow, it is difficult to avoid being startled. This masquerade is not of modern times, it revives the coarse pleasures of the Middle Ages, those brutal, half-pagan farces, such as the "Feast of the Fools" or the feast of the "Ass." "Roitscheggeten," the soot-covered, is the name given to these mummers, who are the direct descendants of the "Schurtendieben" of the fifteenth and sixteenth centuries, ruffians banded together under semi-religious rites, in secret societies, and who, with faces hidden by sheep's skin, and under pretext of righting wrongs, held to ransom, plundered, or gratified personal vengeance.

The foregoing examples will show how much that is primitive and original

imbues rustic art. It expresses love of, and devotion to, inanimate material, yielding itself for human needs; it is the witness to man's gratitude to nature, through the beautifying of whose materials he renders it thank-offering for its service. The same zigzag lines traced by the quaternary hunter on reindeer bone, are cut by the herdsman of Villa, on a salt keg, and he of the Lötschenthal (Fig. 123) in his profile carving on a chest, of a deer, or chamois in full career, approaches very nearly, so forcibly does he render their motion, to the prehistoric artists of the Lorthet grotto.

The very conditions of his existence unceasingly renew within the mountain dweller these instinctive gifts, and enable him to recast, so to speak, in his native crucible the phases of art brought to him in the floods of successive civilizations. The magnificent bronze in Sion Museum, the head of a bull of Hérens breed, must assuredly be an adaptation to Roman art of autochthonous feeling.

Christian, Romanic and Gothic art, all combined, in those various countries destined later on to constitute Switzerland, to raise up artists of the soil itself. The rule of the proselytizing monks was "Read, pray, work with the hands." To "Homo sapiens" they united "Homo Faber." Readily responding to their appeal, and later to that of the great communities founded by Charlemagne, the pastoral class, by nature carvers and colourists, no doubt furnished many collaborators to those unnamed artists, the decorators of the cloister capitals and cathedral portals, the illuminators of missals, or carvers of reliquaries, the men to whom we owe the paintings of St. Christopher, the Christian Hercules, on the principal façades of so many of our churches.

Beneath his signature on the ceiling of the Supersax mansion, Jacobinus de Halacridis added the words "Ligni faber, hoc manu fecit." It is from a stream of such workers, for the most part unknown, that our best artists, painters, sculptors, engravers, have sprung, and from which they have derived, and continue to derive, their vital strength of race. The unknown creator of the Kuhmatt "Way of the Cross," completes and crowns the effort towards the beautifying of a whole valley.

Hans Arduser (1557-1618), of Davos, schoolmaster and painter, carried to perfection that form of art, introduced from Italy, known as "sgraffiti." This style of decoration (see tail-piece) was effected by first applying to the outside of a house a black roughcast coating, this in turn receiving a wash of white, from which, while still wet, the pattern desired to be shown in black was removed by scraping. The house of Pedrun at Andeer, completely covered by this ornamentation at the beginning of the sixteenth century, is the first known instance of sgraffiti in the Canton Grisons. Originally geometrical, it was not long before this single colour decoration began to be enriched by scrollings, foliage patterns, etc. Hans Arduser further

CONCLUSION

enlivened it by the addition of a very charming colouring in which golden yellows or greenish blues predominate, the whole enlivened by fancy flora and fauna, of which the interwoven inscriptions seem to form part and parcel.

It must be repeated that this gift for invention has suffered no decline among our rustic artists. The Grisons, Appenzell, or Valais peasant woman adds daily to traditional patterns in embroidery some touch of the individual taste, which is hers by nature; the herdsman rarely fails to find some fresh decorative scheme for the arrangement of the wood shingles with which he covers his chalet front; the village illuminators and writers still produce baptismal records in no way inferior to similar productions of the seventeenth and eighteenth centuries (Fig. 430). M. Th. Delachaux has sketched for us the life and work of that extraordinary artist, Jean-Jacob Hauswirth, of the Pays-d'en-Haut; an almost legendary figure, styled also from his great height the "Grand des Marques," and from the circumstance that the children nicknamed him "Trébocons" (meaning in three parts), he was probably much bent and walked stiffly. He had been a charcoal burner on the mountain of Rodomont, near Rougemont, and later had built himself a hut in the forest between Château-d'Oex and Etivaz, where he ended his days. His livelihood he earned by doing a day's work here and there among his neighbours, devoting his evenings to his passion for silhouette cutting. Such was the size of his hands that he was forced to fix wire loops to his scissors in which to insert his fingers. Many of his compositions were made to order, with the owner's initials and date; the rest, when a stock had accumulated, he took with him on his rounds, going from house to house offering his wares, the "marques," from which he took his cognomen. Besides silhouettes cut from black paper, he utilized the coloured paper used by the village grocers for bon-bon wrappings, or even wall paper, and his enormous hands achieved successfully the most complicated and delicate scroll-work designs. His favourite subjects were beautifully executed, heart-shaped figures, the "Village Fête" (Fig. 406) and the "Remuage" (the ascent to the Alps of the herd), it is this latter scene which forms his chef-d'œuvre. In it he shows the cattle leaving the valley farm, and reaching the chalet, where the head cowman has already begun his cheesemaking and the herdsman is cutting wood. He shows us the "Queen Cow," with her bell, the "toupin," her wide collar with its bunch of flowers, the milking stool on her forehead; the colt galloping by the side of its mother who draws the cart containing the cauldrons; the armailli with his "carrier" on back (Fig. 159). We see, as the horned procession passes, the chamois flying to the rocks, the scattering of the birds, the squirrels seeking the topmost branches of the pines. But the features which most

compel our admiration are the strict order characterizing the conception, the wonderful precision and truth to nature of the foliage, enabling each tree to be identified, the arrangements of gaps and spaces,

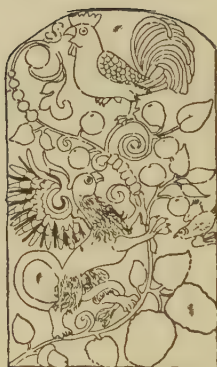


and the perfect blend of sentiment with conventional ornament. Hauswirth gives us the ideal type of "rustic artist"; two others are known to us, one by trade a cow-collar maker, named Calpini, living at Sion. In delicate health and lame, he had but two passions, drawing and cow-fights. Twice we witnessed with him the great "combat," the fight for "Queen Cow" at the Thyon Alp, and on both occasions he correctly predicted the winner, looking on at the skirmishes of the animals with the eye of an expert. He has left a large number of the portraits of these "Queen Cows" (Fig. 408 and 411), ordered from him by their owners; that of "Bismark" shows gifts of observation and expression which would suffice to place Calpini in the front rank of animal painters.

The other, Michelot, still living in the Bagnes Valley, is a carver. His beasts, birds, mules, rams, cows, all carved in wood, are intensely lifelike; among the best of his work are his portraits of the "Queen Cows" (Fig. 407, 409, 410), one glance at which suffices to convey an impression of the sulky, irritable nature of the originals, while despite the small scale on which they are carved, they possess all the fullness and simplicity of form of the sculptured Cretan bulls of Cnossos or Psyra.

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Calpini water-colours, and the carvings of Michelot, were the admiration of our great painter Hodler; as he one day remarked to us: "These peasants, like the ancients, have at once a strong sense of the decorative, and a sense of life; they are real artists." In thus appreciating their work he was paying homage to his own origin. His own art, purely indigenous, is closely akin to that of those herdsmen, carvers and gravers, who, on many a battlefield, proved themselves the heroes he himself has made famous; he reveals to us how powerful a source of inspiration, how rich a creative force, reside in our rustic art.





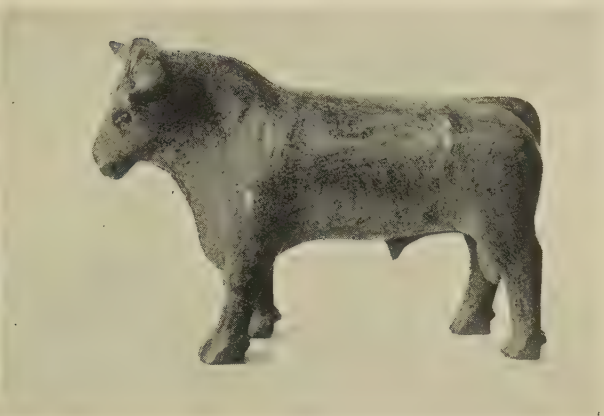
406. Fribourg. La "Fête au Village." Tableau en silhouette, découpé dans des papiers de couleurs par Hauswirth, 1808-1871.
(The Village Fete. Silhouette cut from coloured paper by Hauswirth, 1808-1871)



407. Valais. Portraits sculptés et peints de "reines" de troupeau de la race Valaisanne. Trois "reines," par Michelot (Vallée de Bagnes) (Valais. Carved and painted models of the "queens" of the Valais breed of cows. Three "queens," by Michelot. Bagnes Valley)



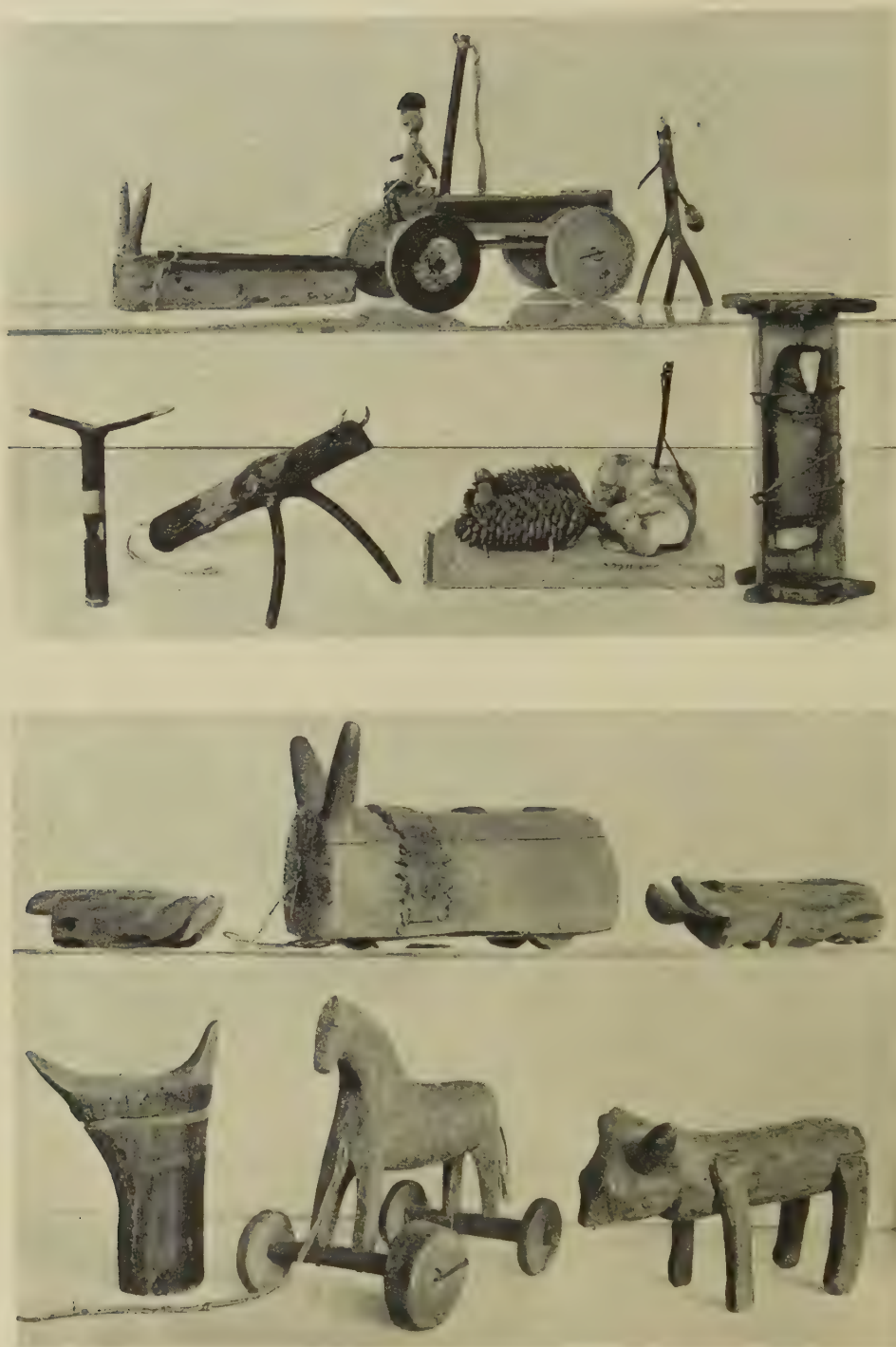
408. Valais. Portrait de "Bismark la Redoutable, Reine des Champs-Secs et de Cleuson." Aquarelle par R. Calpini de Sion, 1900. (Portrait of "Bismark the Formidable, Queen of Champs-Secs and Cleuson." Water-colour by R. Calpini of Sion, 1900)



409 Valais. Mulet par Michelot. (Mule by Michelot) 410. Valais. Taureau de la race d'Hérens, par Michelot. (Hérens' bull, by Michelot)



411. Valais. Vache buvant, par R. Calpini. (Cow drinking, by R. Calpini)



412-423. Alpes. Jouets rustiques fabriqués par des enfants. (Toys made by children)



424-428. Valais. Masques de carnaval du Lötschenthal. (Carnival masks from the Lötschenthal)



429-430. Grisons. Manuscripts rustiques. (Rural manuscripts)



421. Grisons. Ancien presbytère à Präz-am-Heinzenberg. Aquarelle de H. Jenny. (Former Clergy-house at Präz-am-Heinzenberg. Water-colour by H. Jenny)



NOTES.

INTRODUCTION.

Page 1. Destruction by Fire of Wyler. Since this, and thanks to the efforts of the Heimatschutz (The League for the Preservation of Picturesque Switzerland), considerable progress has been made in the work of reparation. Thus the village of Sent, in the Grisons, largely destroyed by fire some years ago, has been rebuilt on the plans of MM. Schucan and Nicolas Hartmann. The charming general aspect of the village has been reconstituted, and all the houses burnt, rebuilt in the style of the district.

Fig. 32. Pierre Ollaire. From "olla" (cauldron), stone for pots, always found adjacent to serpentine beds: Valley of Bagne, of Lötsch, of Evolène, of Binn, neighbourhood of Dissentis, where large quantities of stoves are made, in the Engadine, etc., etc.

PEASANT'S HOUSE.

Page 23. Bears and Drinking Cup on Chalet Front. At this feast, should the owner show a niggardly spirit as regards the food and drink provided, his guests would mark their disgust at his avarice by affixing to the gable of his chalet and between the two bears a cup turned upside down.

WOODWORK—FURNITURE.

Page 25. Emblematic of Sun Worship. See: Swiss Archives of Popular Traditions 1917, No. 4. Article by M. W. Deonna on "Ornamental Survivals in Swiss Furniture."

Fig. 144. Cake Moulds. With reference to the *Nobody* mould, see the "Anzeiger für Altertumskunde" 1906, p. 314, study by M. R. Wegeli.

WOODWORK.—ALPINE.

Page 31. Armailli. The name given in the Canton Fribourg to herdsmen, and which has spread throughout the whole of French-speaking Switzerland. It derives from the Latin "animalia," becoming in old French "almaille," "aumaille."

Page 32. Alpine Horn. Berlepsch considers the "cor des Alpes" the Alpine Horn and the "cornet à bouquin" (the goats horn trumpet)

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as one and the same. The "cor des Alpes" as a rule is without the mouthpiece, styled "bouquin." The name "cornet à bouquin" should, perhaps, be applied only to that used by the goatherd, and which is a hollowed-out goat or ibex horn.

Page 32. *Evening Prayer.* At Sargans, the call to prayer by means of a milk funnel, is called the "Betruf."

Page 32. *Hackbrett.* This is a kind of stringed instrument, chiefly in use in the Cantons of Appenzell and Valais.

COSTUMES.

Page 39. *Painted Wall-papers.* In the house of M. Maurice Bedot, at Satigny, Geneva, may be seen a room entirely decorated with scenes of Alpine life, in which the various Bernese costumes, as also especially those of Guggisberg, are depicted.

Fig. 66. *Baptism.* It was customary, on the birth of a child, to plant a tree the same day, under the belief that the health of the infant was bound up with the growth of the plant. At Schaffhouse, Zurich, Winterthur, a birth was announced to the family by a servant carrying a bouquet, the "Freudmaien," the riband round it being red in the case of a boy, white for a girl. In Alemanic Switzerland, for bringing luck to the infant, a silver coin is still sewn into the baptismal robe.

Fig. 253. *Young Married Woman of Schwytz in 1820, wearing Empire Costume.* Her headdress "Coiflihube" comes from the French "Coiffe," worn from 1800 to 1850.

Fig. 256. *Unterwald Peasant Woman, 1851.* Her false chignon, the "Iflehti," is red.

EMBROIDERIES.

Page 48. The Appenzell embroiderers work to patterns furnished from abroad. M. Wild, director of the industrial museum of St. Gall, writes us on this subject: "There is therefore in this work nothing characteristic of the country itself. The only direction in which a certain amount of originality of work or invention is shown is in openwork borders which are not indicated in the designs, but are left entirely to the fancy of the worker. Hence a marked difference between work, the result of the individual taste or acquired traditions of the worker, drawn from inspiration by past practice, and that directed by a commercial organisation, settled in industrial towns, and regulating the output, thus leaving but little latitude for the display of the taste and touch of the worker."

NOTES ON THE PRINCIPAL ARTISTS, SOME OF WHOSE
WORKS ARE REPRESENTED IN THIS BOOK.

Baud-Bovy, Auguste. Portrait and Alpine landscape-painter. Born at Geneva, in 1848. Died in 1899. Pupil of Barthélémy Menn. Lived in Spain ; in Paris—where he made the acquaintance of Roll, Carrière, Puvis de Chavannes and Rodin ; and at Aeschi, Canton Berne, where he is buried.

Dinkel, Markus. Born at Eiken, in the Frickthal, Argovie, in 1762. Was drowned in the Aar in 1832. Worked with Lory, Senior, and published, with Locher, a collection of Swiss Portraits and Costumes.

Freudenberger, Sigismund. Designer, painter and engraver. Born at Berne, in 1745. Completed his studies in Paris, where he made the acquaintance of Boucher and Greuze. While there, he executed several pictures representing fashions and customs of the time, which were reproduced in etchings, nowadays very much sought after. On his return to Berne, in 1773, he devoted himself to depicting the charms of rustic life.

Frey, Sam. Born at Sissach, in 1780. Worked with Bidermann and Gabriel Lory, Senior. Published coloured aquatints for a collection of rural dwellings in the 22 Cantons of Switzerland. Died at Bâle, in 1836.

Gladbach, E. G. Architect and Professor. Born at Darmstadt, in 1812, died in 1896, at Zurich, of which town he was a citizen from 1870. Collected and published a number of reproductions of Swiss dwellings.

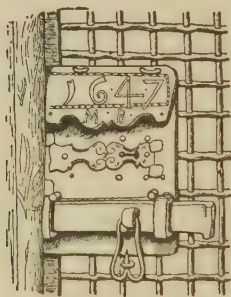
König, Franz-Niklaus. Born at Berne, in 1765. Died in 1832. Pupil of Wocher and Freudenberger. Painter, engraver, lithographer, gifted with a naïve and robust talent. His daughters helped him in colouring the numerous valued etchings bearing his signature. See Conrad de Mandach's work on "Nicolas Koenig."

Lory, Father and Son. (1763-1840, 1784-1846) Gabriel-Louis Lory, Senior, pupil of Aberli and Bacler d'Albe, later of Freudenberger and Dunker. Has left, especially, landscapes of great charm, characteristic scenes and costumes, and became noted for his water-colours and aquatints. Later, with the collaboration of his son, Gabriel-Mathias, he executed the famous plates of the "Journey from Geneva to Milan over the Simplon." Mathias published, in 1824, at Neuchâtel, a series of Swiss Costumes. See C. de Mandach's work on these artists.

Muyden, H. van. Born at Geneva, in 1860. Son of Alfred van Muyden. Studied with his father, and at the Julian Academy, in Paris. Excellent illustrator, caricaturist, portrait and landscape painter.

NOTES

- Reinhart, Joseph.* Portrait and costume painter. Born at Horw, near Lucerne, in 1749, died at Lucerne, in 1829. Thanks to a Government subsidy, he studied in Italy. He began with a portrait of General Ludwig Pfyffer, he then executed more than 200 portraits which represent extremely valued documents on the costume of his period.
- Schiess, Traugott.* Painter, born at Saint-Gall, in 1834. Lived in the Rheinthal. Died in 1869.*
- Suter, Jakob.* Designer and painter. Born at Riedikon in 1793. Studied at Zurich, Munich and in Italy. Settled down in Thoune, where he died, in 1874.
- Vallet, Ed.* Painter, engraver, born at Geneva, in 1876. Pupil of Barthélémy Menn and of Alfred Martin.
- Virchaux, Paul.* Painter, born at the Chaux-du-Milieu, in 1862. Pupil of Barthélémy Menn. Lived mostly in the Canton Valais.
- Vogel, Georg-Ludwig.* Historical painter and engraver, born at Zurich in 1788, died there in 1879. Pupil of Fussli and of Konrad Gessner; completed his studies in Venice and elsewhere in Italy. Left most valuable documents for the history of Swiss Costumes in the first half of the nineteenth century. His drawings and water-colours, in the Musée National, are characterized by the most scrupulous accuracy.
- Volmar, J. G.* Historical and landscape painter. Born 1769, in Wurtemberg. Studied in Rome and in Paris. Was naturalised Swiss and lived in Berne, where he died in 1831.
- Winterlin, Antoine.* Painter and designer, born at Derjerfelden (Bade), in 1805. Died at Bâle, in 1894.



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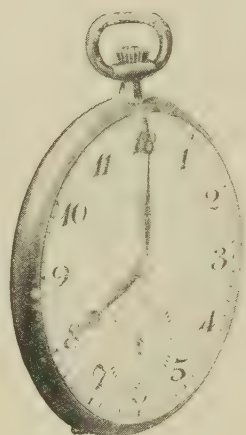
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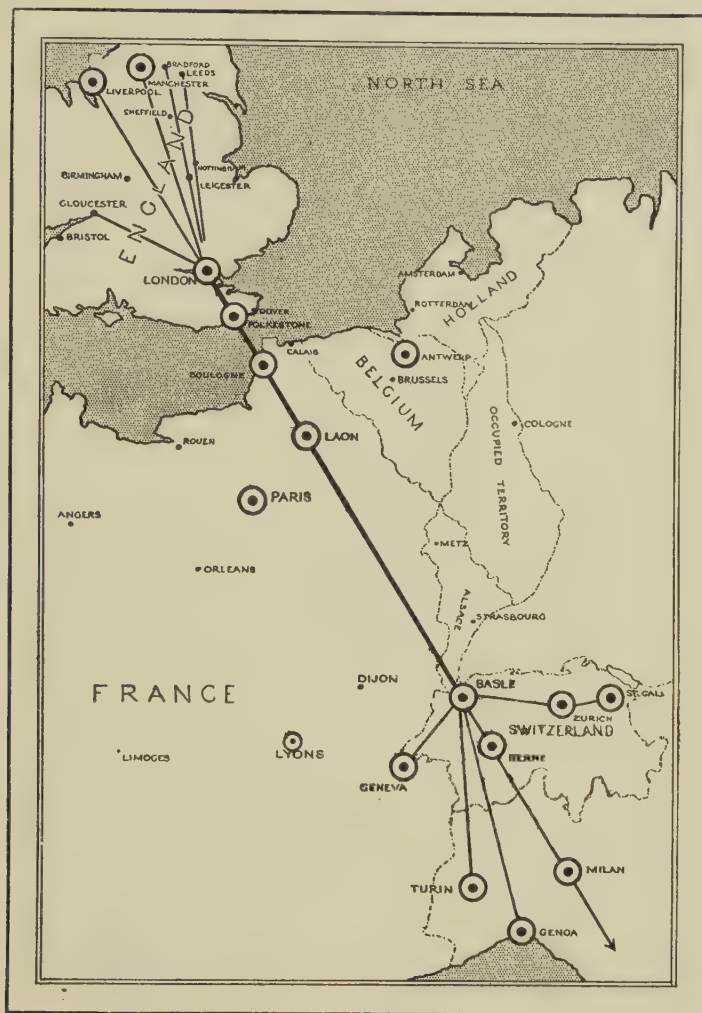
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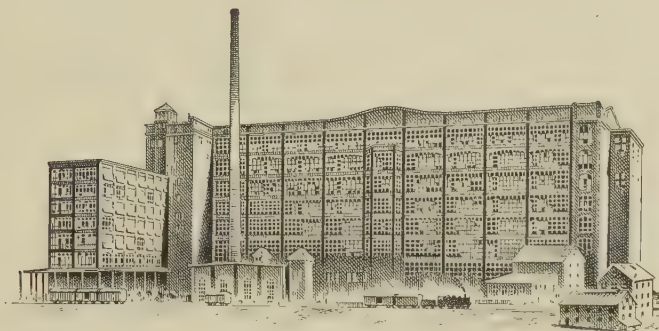
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(Extract from *THE GENTLEMAN*,
Autumn Number 1921.)

WHEN travelling in Switzerland a short time ago, we visited the hills at the foot of the Bernese Alps, which are renowned for their wonderful and luxuriant flora—the grass here is more than knee deep, and the cattle we saw looked the picture of health and contentment. The scene is one never to be forgotten for in the foreground are hills covered with almost every flower imaginable; beyond rise the majestic slopes of the Bernese Alps, of which the Jungfrau and the Blumlisalp, covered with eternal snow, are beautiful indeed, and the sky above, of the deepest possible blue, assists to make the picture complete.

On talking with one of the Swiss peasants, we happened to mention honey, and he agreed with us that it was a wonderful place for bee keepers. He then showed us his own bees; very many swarms in a small square hut, each swarm having its separate hive inside, accessible from the rear. There seemed to be a tremendous quantity of honey, and on asking the peasant what he did with so much, he replied: "That goes to make chocolate." This tickled our curiosity, and on enquiring further, we learned that practically all the honey in this district was sent to Berne to be made into a chocolate, which is a blend of Swiss milk chocolate, almonds and honey. On going through Berne we remembered this, and took the opportunity of calling upon the firm in question, when they showed us over their factory. We saw many hundred-weights of beautiful honey, all ready to be blended with the chocolate, and we saw the large chocolate machines, of which there seemed hundreds, all grinding away—day and night, so they told us. It was a sight to be remembered, and the aroma of the chocolate made our mouths water. In case you would like to see this also, we should tell you that the name of the firm is S. A. Chocolat Tobler, of Berne, Switzerland, and to anyone who wants to try this chocolate we say that it is really worth buying. To anyone who wants a really delicious chocolate we recommend "Toblerone," which is to be had in all good shops, and it is recognisable by its triangular-shaped packets.

A few years ago, in this country, the name of "Tobler" was known only in few places, but to-day their Swiss Chocolate specialities are to be seen everywhere, which goes to show how excellent they must be, when one considers the many firms manufacturing chocolate. In this country it is necessary for an article to be very good to take the fancy of the public, and in the case in question the real deliciousness of the Tobler products is the only reason they have for succeeding in satisfying public demands. If you once try "Toblerone" you will see what we mean, for there is nothing like it.





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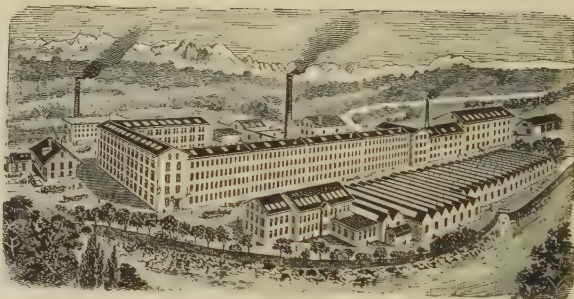
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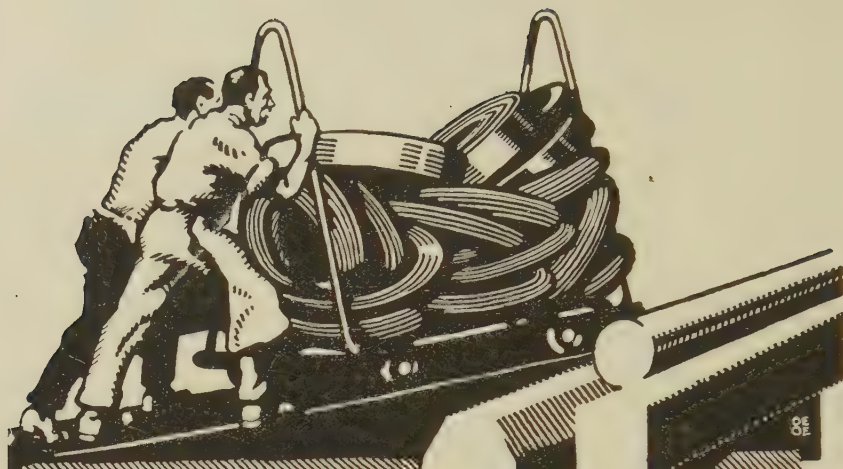
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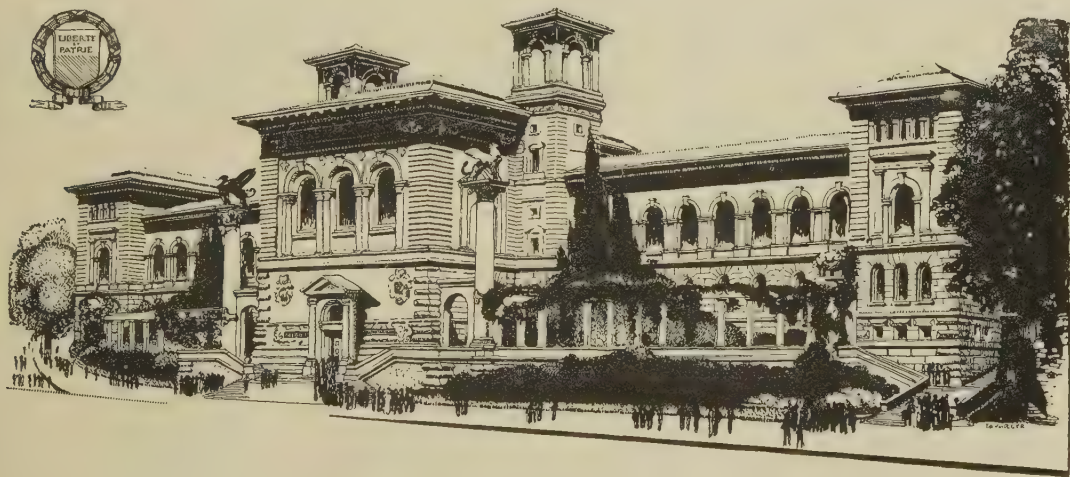
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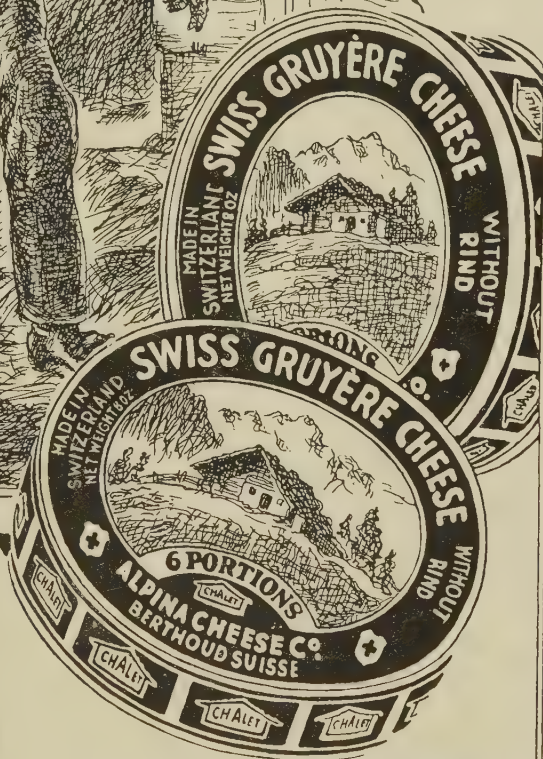
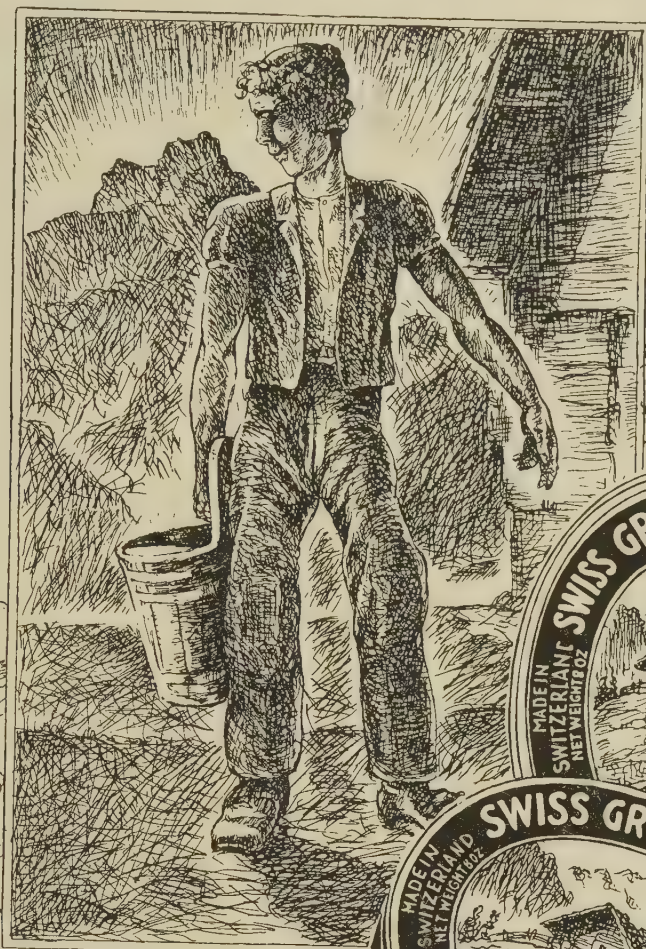
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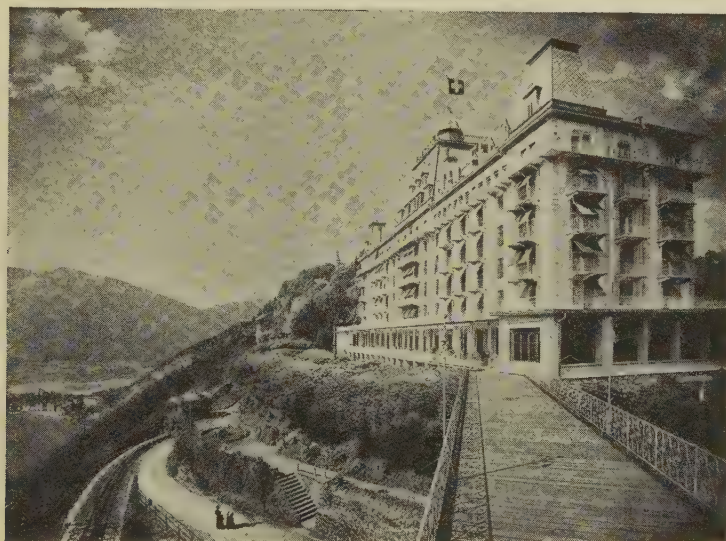
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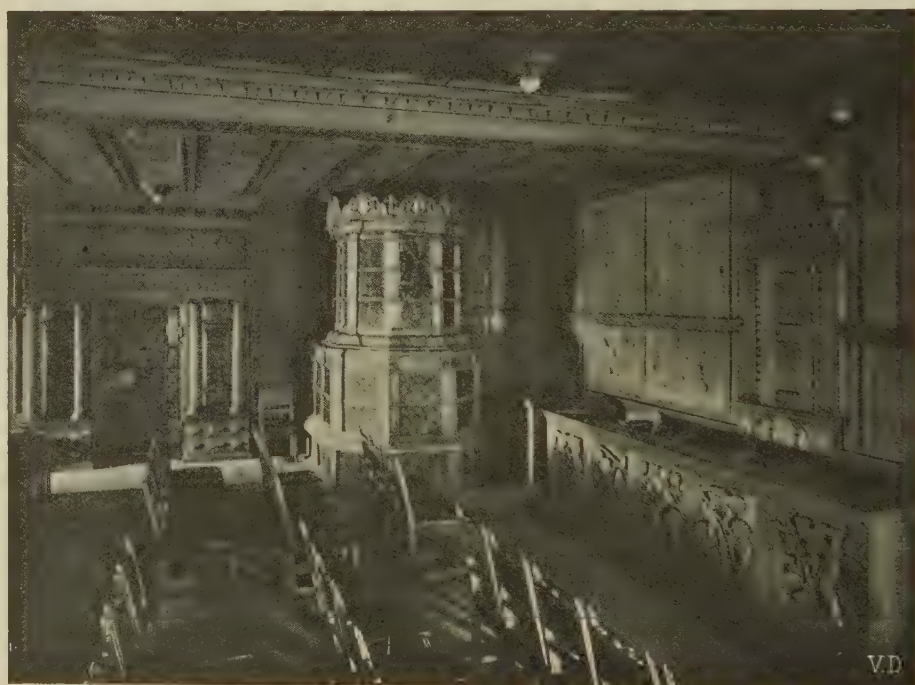
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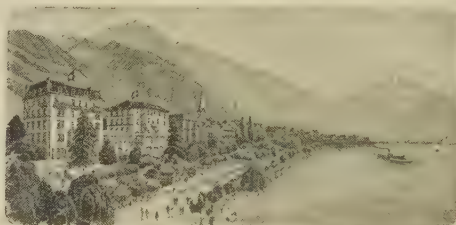
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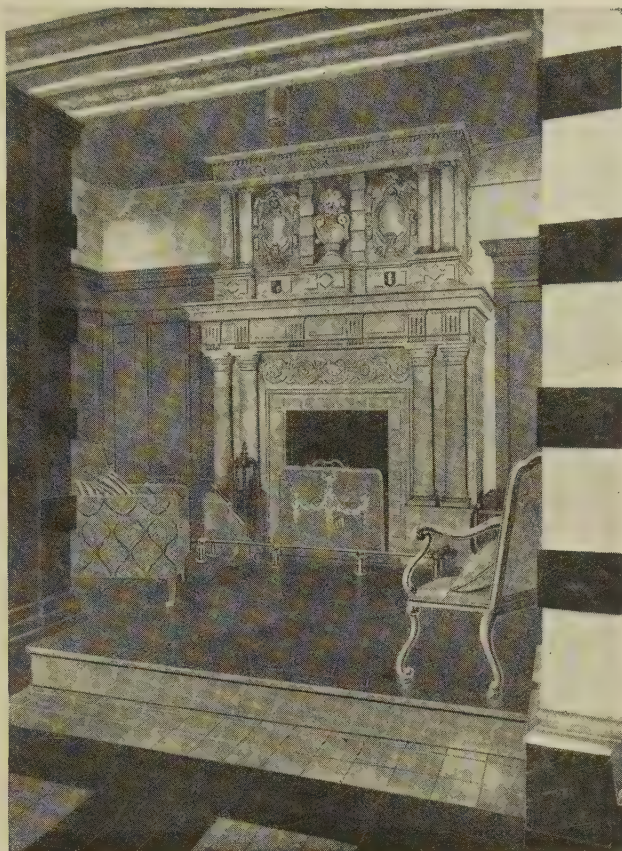
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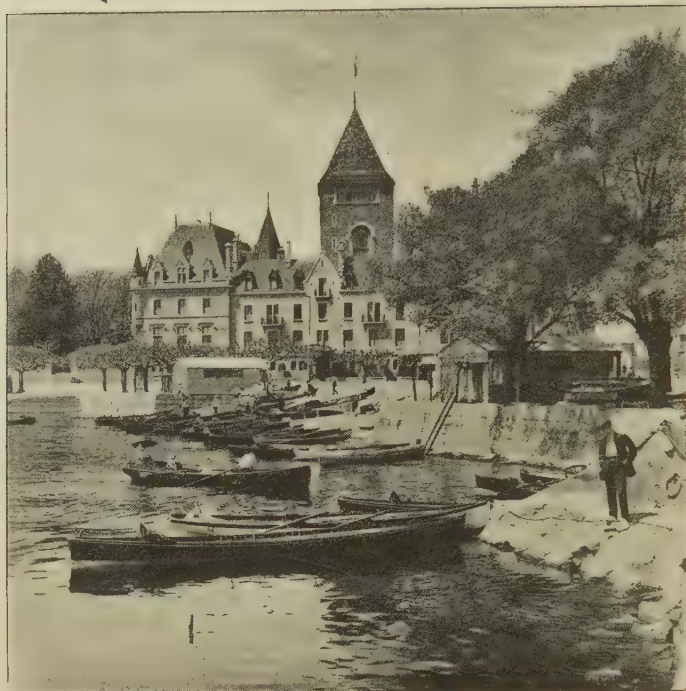
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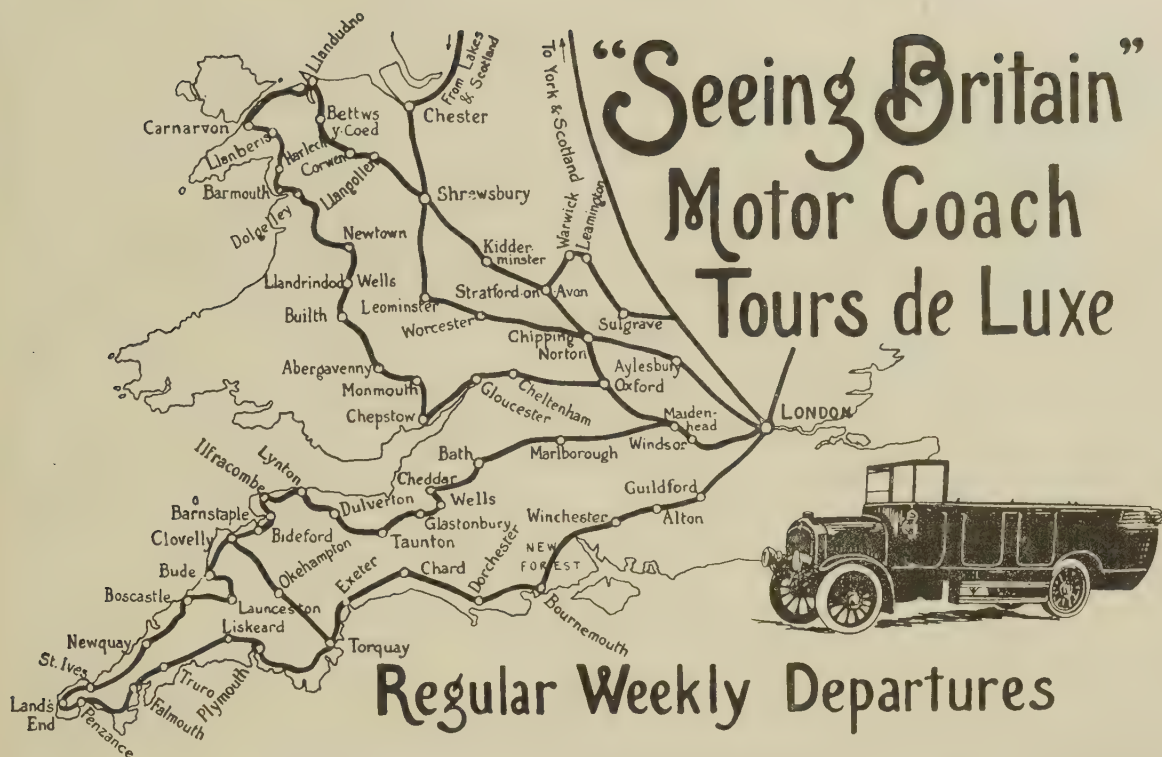
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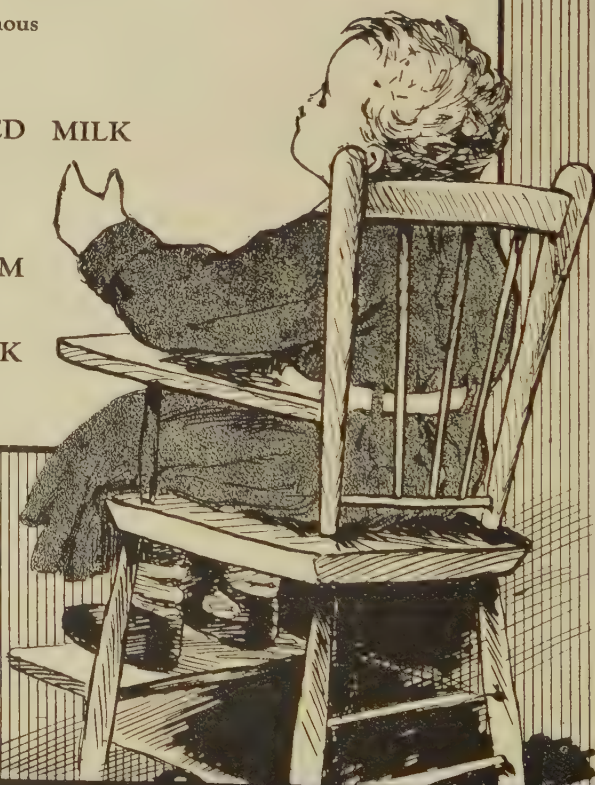
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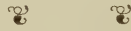
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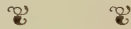


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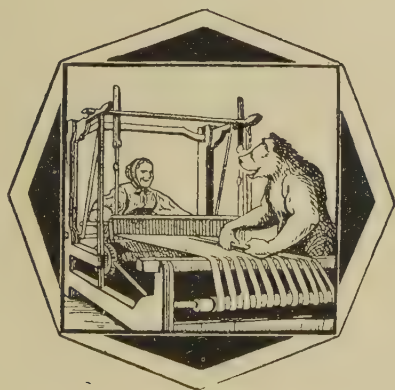


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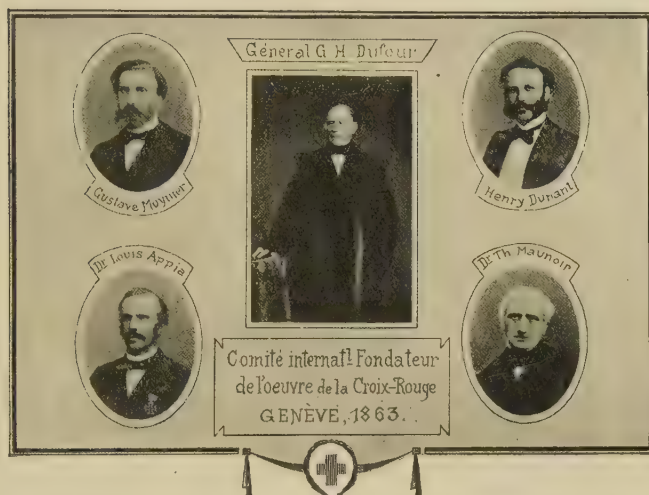
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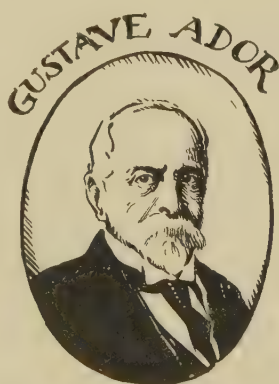
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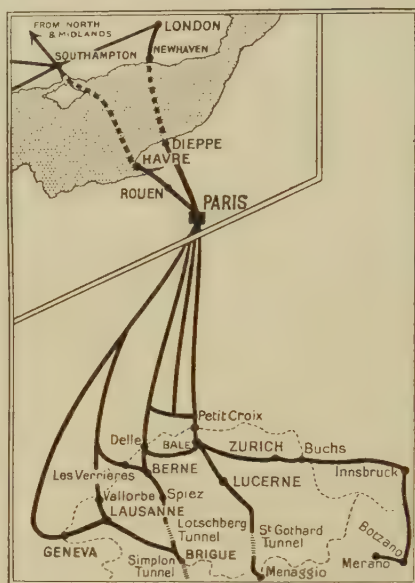
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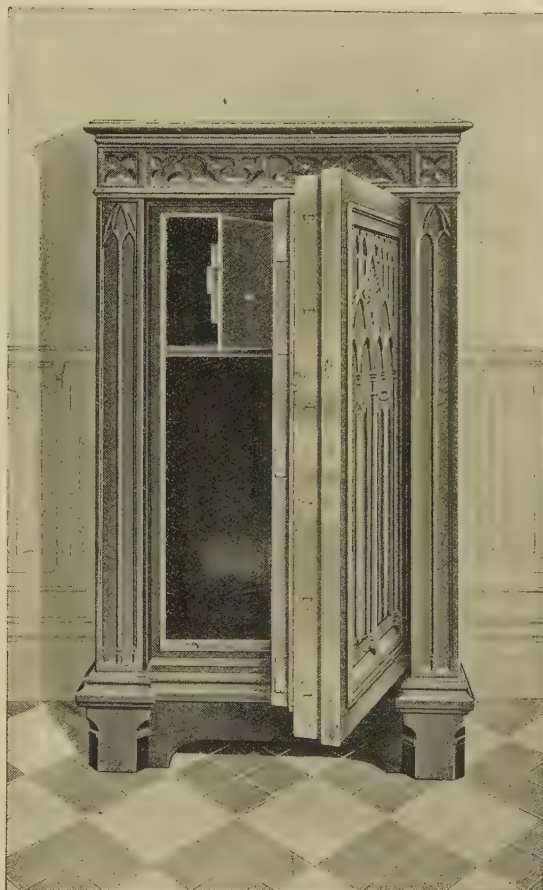
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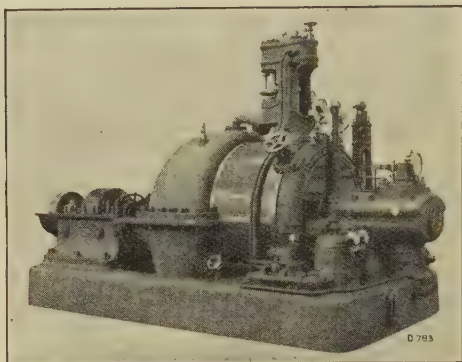
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